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LA MUSIQUE
à votre portée

Manuel de

FORMATION MUSICALE

LIVRE 1

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à ma Mère,

sa voix douce, m'initia au chant populaire
et aux belles pages lyriques ;
sa tendre persuasion m'incita à l'étude
de la musique.

à mon Père,

ses récits, ses anecdotes nombreuses,
où transperçait un amour profond de l'opéra,
entraînèrent mon intérêt et
m'apprirent à apprécier la « grande Musique ».

Avant-propos...

- ♪ Tout sujet sachant lire, écrire et compter, est capable aussi, d'apprendre la musique.
- ♪ Le sportif, fût-il enfant, ressent la nécessité de s'entraîner pour parfaire sa forme physique. Par contre, le jeune amateur de musique imagine malaisément qu'il lui faut, autant qu'en sport, s'engager sur la voie de la pratique régulière s'il désire progresser et connaître le plaisir de la réussite.
- ♪ En vérité, la musique est moins bien lotie que le sport... Lorsqu'un muscle forçait, cela se voit... Un record vient-il à être battu, la foule exulte... Le développement des aptitudes musicales poursuit une carrière plus discrète et, dans un premier temps, la progression qui s'opère, risque même de passer inaperçue : *la construction est intérieure...*
- ♪ On y songe peu, mais apprendre la musique, c'est parcourir une *évolution intellectuelle*, lente par nature. Les « surdoués » représentent des exceptions, et leur lot est de travailler bien plus que les autres, s'ils veulent aller plus vite et plus loin.
- ♪ Comme pour l'apprentissage d'une langue, une formation musicale de qualité ne saurait être limitée au domaine de l'**instruction** (déchiffrement et savoirs théoriques) ; il faut qu'elle s'ouvre aussi au domaine de l'**éducation**, ce qui implique l'exploration et la pratique du patrimoine culturel. C'est pourquoi le manuel que voici met à la disposition de l'enseignant – et de ses disciples – des centaines de mélodies populaires et thèmes classiques.

Solfège ?... Formation musicale ?

Contrairement aux habitudes du « *Solfège traditionnel* », qui s'inquiétait surtout d'« instruire » (étude systématique des règles de « théorie »), le cours de **FORMATION MUSICALE** s'attache à la construction d'apprentissages utiles et à l'élaboration de capacités fonctionnelles (qualifiées de « *compétences* »).

C'est pourquoi le programme d'études impose, à présent, un « *socle* » d'objectifs, constitué de quatre visées pédagogiques fondamentales :

- ♪ L'ACQUISITION DE LA **MAÎTRISE TECHNIQUE**, volet consacré à l'indispensable « instruction musicale » [cf. *solfège*] : apprentissage des signes (clés, notes, silences...) et des notions de grammaire musicale (« la théorie » : les concepts de ton, demi-ton, altération, gamme, etc.) ;
- ♪ L'ÉVEIL DE L'**INTELLIGENCE ARTISTIQUE**, volet focalisé sur l'entraînement de la *pensée musicale représentative* : il s'agit d'élaborer une bonne capacité d'« *oreille intérieure* », en exerçant l'attention auditive, l'évocation mentale, la sensibilité à la syntaxe musicale ;
- ♪ LE DÉVELOPPEMENT DE L'APTITUDE À LA **CRÉATIVITÉ**, volet tourné vers l'exercice – entre autres – de la faculté d'imagination et d'invention, sur le plan mélodico-rythmique ;
- ♪ L'ACCESSION À L'**AUTONOMIE** ; le but est ici d'apprendre à « oser » utiliser les compétences qui – progressivement – se construisent, en les expérimentant suffisamment en classe, afin qu'elles soient « *transférables* » – utilisables – *hors contexte scolaire*, et puissent être pratiquées avec bonheur et intérêt dans la vie courante.

Constatation surprenante : le programme ne précise aucune « matière » à enseigner ! Envisagerait-on d'abandonner l'étude des savoirs disciplinaires (la « théorie ») ? Nullement ! Le cours de formation musicale travaille au contraire à les rendre « opérationnels », c'est-à-dire mobilisables à bon escient.

Ainsi, se pose d'emblée la question de l'*organisation des contenus à enseigner...* Dans quel ordre les **faits « matériels »** (notes, silences, etc.) et les **notions abstraites** (concepts de gamme, demi-ton, altération...) seront-ils abordés, pour qu'ils servent utilement à la *formation musicale* des apprentis et confèrent aux activités de la classe, *valeur et signification* ?

Il s'agit essentiellement de concevoir une trajectoire balisée d'étapes « **hiérarchisées** » – en quelque sorte « **emboîtées** » – en ce sens que les leçons successives doivent s'inscrire dans une perspective de *construction logique et cohérente* des compétences. Quel que soit le niveau atteint, tout apprentissage doit trouver, dans l'ensemble des connaissances et habiletés déjà en place, un terrain favorable à son **insertion active** (lecture chantée), l'acquisition nouvelle apportant elle-même l'élément nécessaire au fondement de la séquence didactique suivante.

Dans ce contexte, on saisit l'importance centrale du *MANUEL* de formation musicale, dont le rôle est de fournir à la classe un matériau à la fois **abondant**, correctement **ordonné** et soigneusement **gradué**, comportant :

- ♪ des **exemples simples** (chansons très connues), qui, chantés, écoutés, analysés, font découvrir un fait nouveau (une note, un rythme...) ;
- ♪ des **exercices élémentaires**, en nombre suffisant, dont le déchiffre solfié – *individuel et à vue* – permet l'assimilation-compréhension de la notion étudiée ;
- ♪ de **nombreux extraits du répertoire culturel**, dont la lecture solfiée (individuelle et collective) implique le réinvestissement (le « transfert ») des habiletés acquises, dans le déchiffre de textes diversifiés, au bénéfice de la construction progressive de la *compétence lexicale* et, à terme, de l'accession à l'*autonomie*.

LA MUSIQUE

à votre portée

En mettant l'accent sur l'**acte individuel de lecture à vue et a cappella**, le présent manuel de formation musicale répond à une exigence majeure de l'apprentissage lexique.

La conquête de l'autonomie en lecture musicale (ainsi qu'en notation et en déchiffrement instrumental) suppose non seulement la **connaissance des signes** (l'équivalent du code alphabétique de la langue verbale), mais aussi la capacité d'**évoquer auditivement** leurs hauteurs musicales (en lecture verbale on parlerait de « *conscience phonologique* »).¹ Par exemple : l'identification successive des lettres «s»-«o»-«l»-«f»-«è»-«g»-«e», doit s'accompagner de la perception intérieure de leurs *sonorités*, pour que puisse émerger le mot « solfège »).

Aucune maîtrise de la lecture solfée n'est possible, sans la capacité de **fusionner** intellectuellement l'**identification** des notes et l'**évocation intérieure des hauteurs relatives** (*représentation auditive*) que ces notes symbolisent sur la portée.

Pour savoir solfier, il faut donc « connaître ses notes » et être doué d'« oreille intérieure ». Mais il ne s'agit pas, cependant, d'une simple addition d'habiletés... "*Savoir jouer son morceau des deux mains ne se réduit pas à ajouter deux savoirs...*"²

Aussi, ne suffit-il pas, pour construire la compétence lexique, de « driller » la connaissance des notes, d'une part, et d'effectuer des dictées musicales, d'autre part, comme le veut la coutume solfégique.

¹ Demont, Elisabeth, *Conscience phonologique, conscience syntaxique*, in Grégoire, J. et Piérart, B., *Evaluer les troubles de la lecture*, De Boeck-Wesmael, Bruxelles, 1994, p.195/196.

² Reboul, Olivier, *Qu'est-ce qu'apprendre ?*, PUF, Paris, 1991, p. 68.

L'acte de lecture implique, en effet, la **capacité de coordonner**, en temps réel, l'identification et la dénomination des notes, la reconnaissance et la production des rythmes, la représentation auditive des hauteurs relatives, la référence au sentiment tonal, l'oralisation... À l'évidence, seul un long cheminement d'expériences multiples et progressives peut parvenir à installer l'habitude – automatiser le « schème » – de pareille coordination.

Or, en général, la situation didactique n'accorde guère de place à cet entraînement... Les interrogations individualisées concernent quasi exclusivement des textes déjà « travaillés » ; l'élève est invité à re-lire – à reproduire – et ne doit s'imposer aucun effort *personnel* pour **coordonner**³ les mécanismes impliqués dans la recherche du sens mélodico-rythmique de la notation. Pourra-t-il ainsi accéder à l'autonomie ?

*"Souvent, on voit l'autonomie comme un objectif à long terme, alors qu'il s'agit d'un objectif à atteindre à **tous** les stades de développement du lecteur."*⁴ En vérité, si l'apprenant n'est pas régulièrement incité à **assumer la responsabilité** de déchiffrages réels – intégrant chaque apport nouveau à l'ensemble des acquis précédents – il ne parviendra jamais à être autonome... *"On ne devient compétent que quand on mobilise la compétence."*⁵

Remarquons également, que **solfier a cappella**, c'est réaliser une **dictée inversée**... Cette activité favorise hautement l'éclosion de *représentations auditives* (« oreille intérieure ») car elle y fait intensément appel, à partir de la notation concrète, sur portée ; la démarche est naturelle et coïncide avec la pratique musicienne la plus courante.

Il importe toutefois que la « faisabilité » des expériences successives soit assurée, d'un bout à l'autre de la progression pédagogique... D'où l'importance du choix d'un **point de départ** susceptible d'induire le développement d'*"une progression qui respecte les contraintes de la matière et qui est adaptée aux démarches de celui qui l'apprend."*⁶

³ Pour **orchestrer** ces mécanismes, comme l'écrit Philippe Perrenoud, in *Construire des compétences dès l'école*, ESF, Paris, 1997, p. 29-32.

⁴ Giasson, Jocelyne, *La Lecture*, De Boeck, Bruxelles, 1997, p. 67.

⁵ Roegiers, Xavier, *Une pédagogie de l'intégration*, De Boeck Université, Bruxelles, 2000, p. 81.

⁶ D'Hainaut, Louis, *Des Fins aux Objectifs de l'éducation*, Nathan/Labor, Paris/Bruxelles, 1977, p. 94.

Sur le chemin de la lecture

La progression de *LA MUSIQUE À VOTRE PORTÉE* prend son essor à partir de la quinte DO-SOL, ⁷ parce que le débutant (6-7 ans), "*formé sans le savoir aux habitudes tonales d'audition*", est familiarisé avec la fréquence élevée d'occurrence des "*deux degrés fondamentaux (tonique et dominante)*", ⁸ propre au système musical occidental.

Au départ de cet acquis d'**acculturation**, un parcours retraçant, en gros, l'évolution *historico-épistémologique* de la notation, va mener à la découverte des éléments premiers de l'écriture musicale (grave-aigu, note, mesure, portée, clé de sol...). L'élève comprend la logique d'« invention » de ces rudiments.

♪ L'exécution de quelques chansons connues aboutit à cette constatation (moins naïve qu'il n'y paraît), qu'une « **CHANSON** » est constituée de « **PAROLES** » (un texte, une *poésie*) et de « **MUSIQUE** » (la *mélodie*), voir p. 15 ;

♪ L'enseignant propose alors ce texte (voir p. 15, n° 1) :

"Un, deux, Un deux, Marchons par deux, C'est mieux !"

Il est clair que ces paroles incitent à l'invention (la *composition*) d'une « chanson de marche » (on peut la chanter en marchant).

Une écoute attentive montrera que la *mélodie* de cette chanson – apprise par audition et chantée collectivement – comporte deux notes : l'une « basse » (**GRAVE**), l'autre « haute » (**AIGUË**) ;

♪ Mais, comment éviter la perte de la chanson, en cas d'oubli de l'« air » ? On peut, par exemple, écrire les mots et les syllabes à leur **hauteur musicale** propre (voir p. 15, n° 2) ; on conserve ainsi une trace écrite du texte et de la musique ;

⁷ ce que Maurice Chevais préconisait déjà... en 1943, Cf. *Education musicale de l'enfance*, A. Leduc, Paris.

⁸ Francès, Robert, *La Perception de la musique*, J. Vrin, Paris, 1972, p. 8 et p. 108.

- ♪ Ce n'est pas très pratique... Aussi vaut-il mieux séparer musique et texte, car des **points** (des **NOTES**) suffisent alors pour exprimer les hauteurs que l'on doit chanter (voir p. 15, n° 3) ;
- ♪ En se référant au clavier du piano, le professeur affirme que les notes employées s'appellent **DO** et **SOL** (voir p. 15, n° 4) ;
- ♪ Dans un souci de clarté et de précision, ces notes doivent être positionnées sur une **PORTÉE** de cinq lignes, le DO étant placé sur une petite **LIGNE SUPPLÉMENTAIRE** (voir p. 15, n° 5) ;⁹
- ♪ S'agissant d'une chanson de marche, il faut pouvoir repérer aisément « *sur quel pied l'on marche* » (voir p. 15, n° 6) ;
- ♪ Dans ce but, chaque séquence « *pied Gauche-pied Droit* » est *mesurée* avec soin et close par une **BARRE DE MESURE** (voir p. 15, n° 7) ;
- ♪ Il s'agit de toute évidence d'une « **mesure à deux pas** », mais le musicien doit tout de même en être informé, au début du morceau, par l'indication du **chiffre 2** (voir p. 16, n° 8) ;
- ♪ Les notes sont dotées d'une **hampe** (« queue ») et sont appelées **NOIRES**, d'où... la « **mesure à deux noires** », qualifiée, habituellement, de **MESURE À DEUX TEMPS** ; enfin, la **CLÉ DE SOL** (résultat des transformations subies par la lettre "G" [sol] originelle), souligne le choix du compositeur de placer la note SOL sur la **deuxième ligne** de la portée (voir p. 16, n° 9) ;
- ♪ Les élèves peuvent maintenant, à tour de rôle, déchiffrer l'un des exercices prévus à cet effet (p. 16, n°10 et suivants).

Certes, la démarche décrite ci-dessus ne constitue qu'une stylisation – une « *transposition didactique* » – de la réalité historique... mais :

- elle donne vie à l'apprentissage de la notation musicale ;
- elle appuie les découvertes sur des activités *musicales* : chant, écoute attentive, représentation auditive, imagination ;
- elle entretient l'intérêt, attise la curiosité, suscite l'"*énigme*" ;¹⁰
- elle modifie les conceptions (souvent erronées) du débutant et assure la compréhension des procédés retenus et des principes appliqués ;
- elle montre la simplicité et la logique des solutions adoptées.

De plus, la *(re)construction*, pas à pas, du système de notation, autorise l'introduction précoce – **dès la première leçon** – de l'acte **individuel de lecture solfiée a cappella**.

⁹ À noter que pour le musicien, "*sur la ligne*" signifie "*à califourchon*", "*à cheval*" sur la ligne...

¹⁰ Meirieu, Philippe, *L'école mode d'emploi*, ESF, Paris, 1992, p.186.

La tâche est accessible, parce que l'alternative est simple (un son grave, do ; un son aigu, sol) et que les hauteurs se « révèlent » facilement à l'esprit, sur fond de *sentiment tonal* (acculturation).

On notera que l'obligation de traduire en *hauteurs musicales vocalisées*, la position des notes sur la portée, suscite irrésistiblement l'**effort** de « **représentation auditive** » des hauteurs relatives (cet effort de recherche mentale est d'ailleurs perceptible chez le sujet qui déchiffre « pour de vrai »).

C'est la raison pour laquelle *LA MUSIQUE À VOTRE PORTÉE* privilégie l'acte individualisé de lecture solfiée **à vue**, *a cappella* (cf. la série d'exercices élémentaires accompagnant chacune des séquences d'apprentissage).

Ainsi se trouve assuré le développement continu de la capacité d'**intelligence musicale représentative** (« oreille intérieure »), moteur de toute pratique musicienne autonome.

Séries	MATIÈRE	Mesures		
				
		2 temps	4 temps	3 temps
1	-Texte seul (page 15) -do-sol (page 15) -Mesure à 2 noires (page 16) -Le Soupir (page 17)	pages		
		15-16-17	97	144
2	mi	18	97	144
3	Liaison – Blanche	19	97	144
4	ré	21	98	146
5	fa	23	98	148
6	la	26	101	150
7-8	do aigu / accord parfait (4 sons)	30/32	103	152/154
9	si aigu	35	103	156
10	si grave	38	106	159
11	Croche	42	111	163
12	Groupes de 4 croches	48	116	166
13	Deux croches au 1er temps	54	116	169
14	ré aigu	58	119	173
15	mi aigu	61	119	176
16	fa aigu	64	119	179
17	si bémol	68	122	181
18	Anacrouse	75	126	186
19	fa dièse	77	127	188
20	Noire pointée	85	131	193
21	Bécarre	93	139	199

CHANSON = texte (*poésie*) + musique

1. LE TEXTE :

Un deux Un deux, Mar - chons par deux C'est mieux !

2. LE TEXTE + LA MUSIQUE :

Un deux Un deux, Mar - chons par deux C'est mieux !

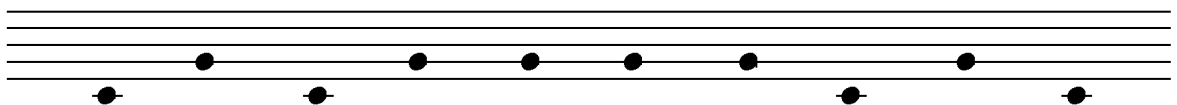
3. LA MUSIQUE :



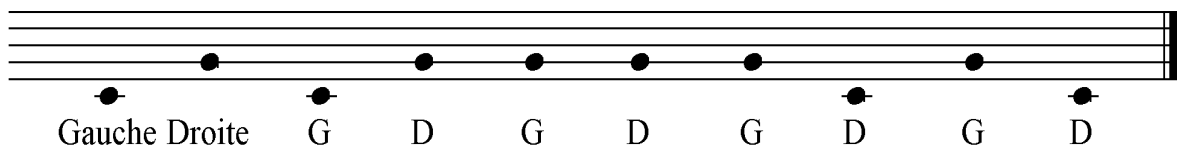
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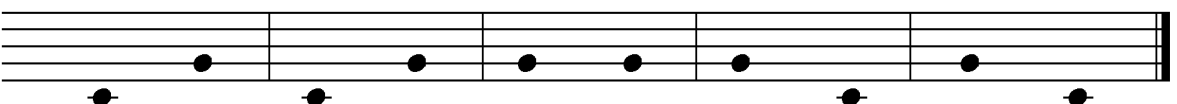
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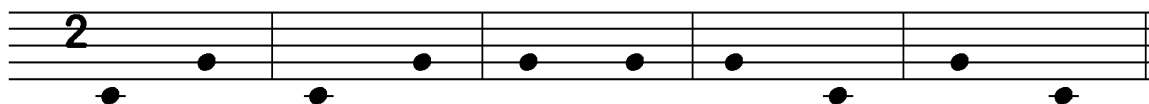


7.



« LA MESURE à 2 PAS »

8.



« LA MESURE à 2 NOIRES »

9.



LA MESURE à 2 TEMPS

10.



11.



12.



13.



14.



15.



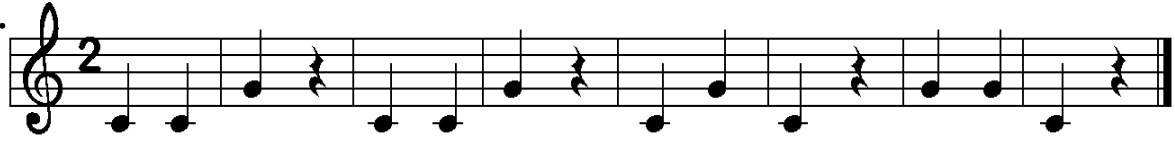
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Le soupir

 (ou  ou )

1

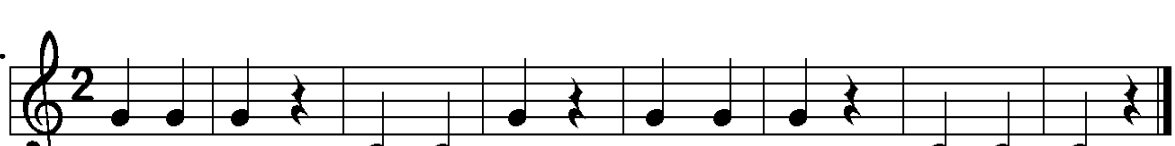
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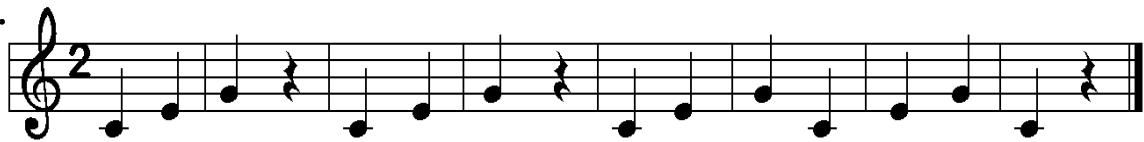
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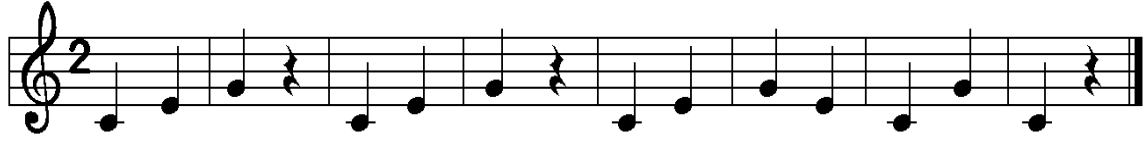
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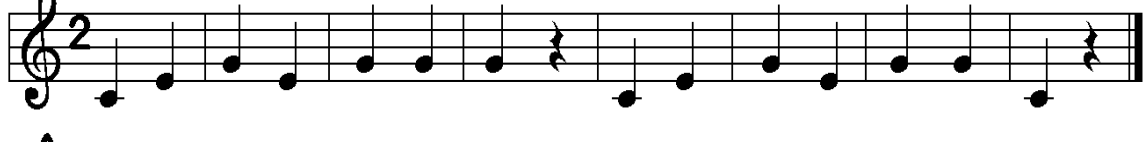
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2

DO MI SOL

1. 
Quand le ciel est tout bleu, On est bien, on est heu-reux !

2. 

3. 

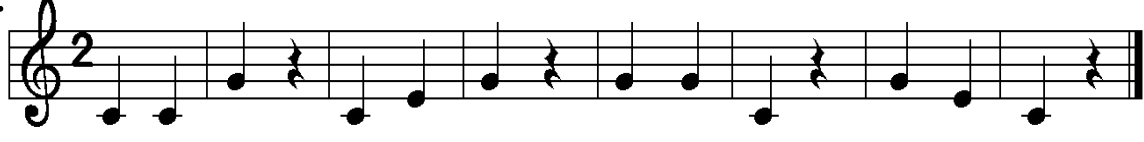
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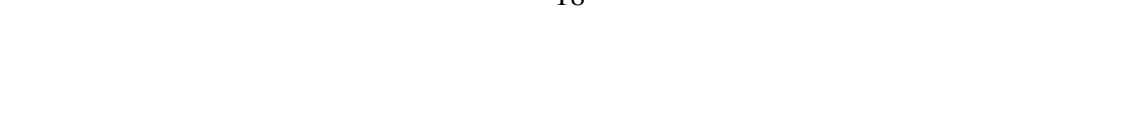
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La liaison :

3

1. 

2. 

3. 

4. 

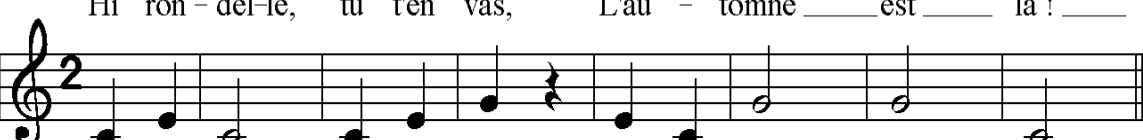
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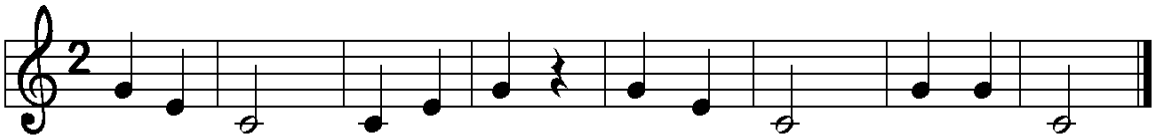


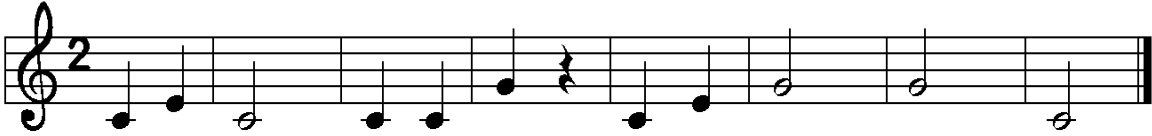
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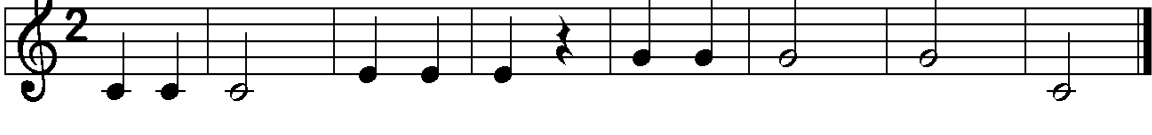
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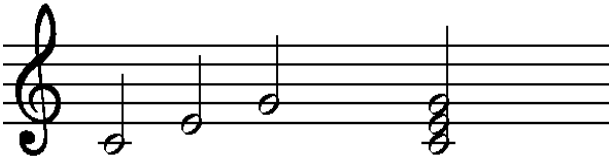
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16. 

L'accord 

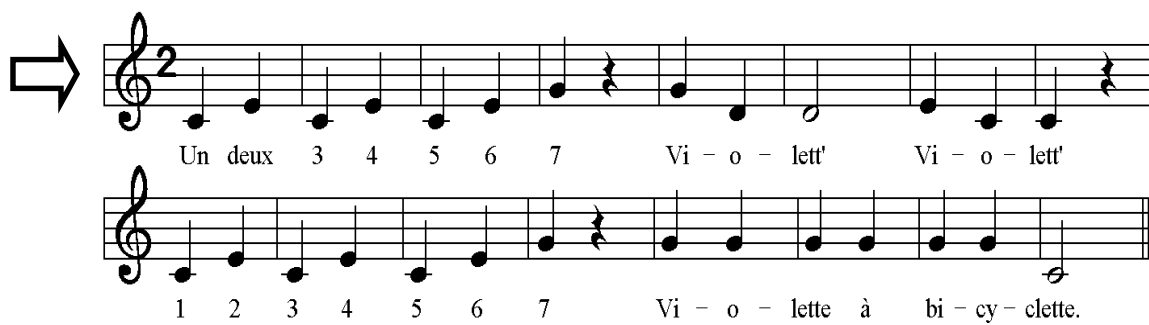
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RÉ

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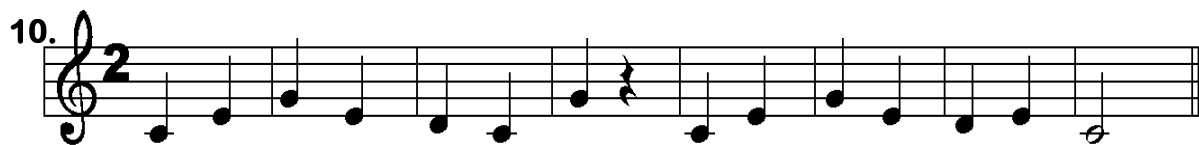
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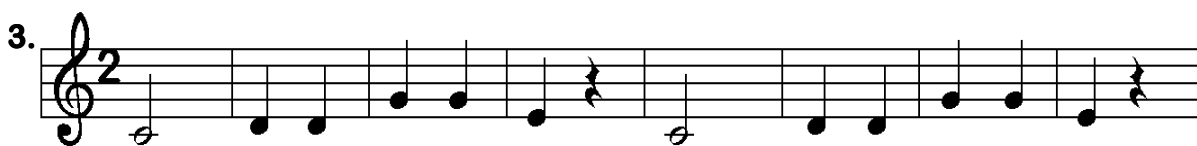
Un deux 3 4 5 6 7 Vi - o - lett' Vi - o - lett'

1 2 3 4 5 6 7 Vi - o - lette à bi - cy - clette.

1. 
2. 
3. 
4. 
5. 
6. 
7. 
8. 



CHANSONS



FA

5

➡

J'ai du bon ta - bac Dans ma ta - ba - tiè - re *Fine*

J'ai du bon ta - bac, Tu n'en au - ras pas !

J'en ai du fin et du bien râ - pé.

Mais ce n'est pas pour ton vi - lain nez !

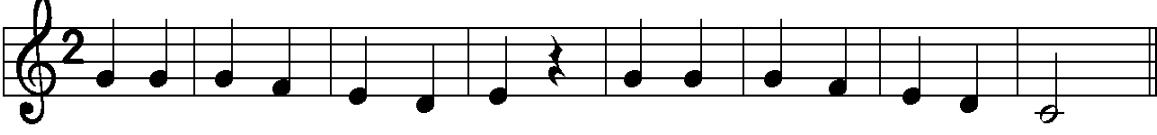
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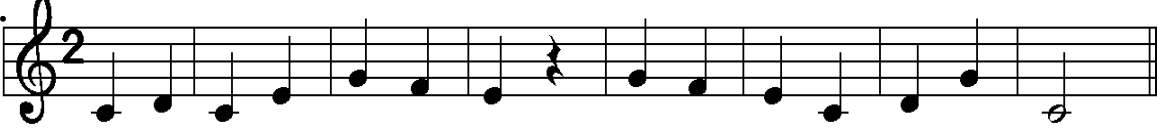
A Pa - ris, à Pa - ris, Sur un pe - tit che - val gris.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

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9. 

10. 

CHANSONS

1. 

2. 

3. 



Fine



4. 



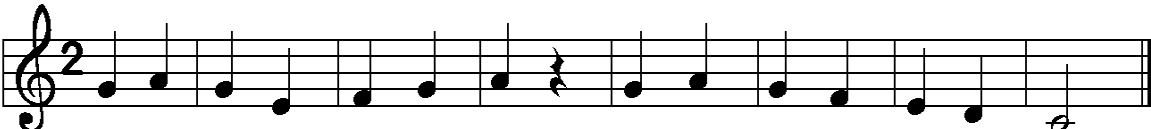
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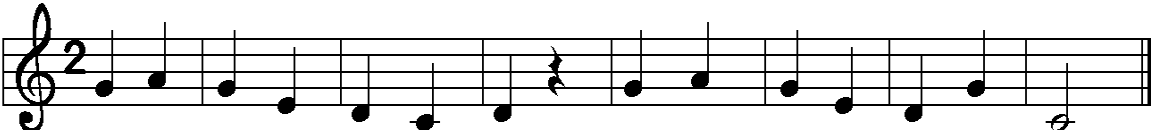
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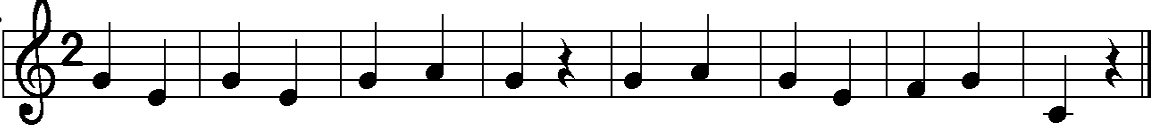
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Quand trois pou - les vont aux champs, La pre-
miè - re, la pre - miè re, Quand trois pou - les
vont aux champs, La pre - miè - re va de - vant. *Fine*
La deuxièm'suit la pre-mière, La troisièm'vient la der-nière...

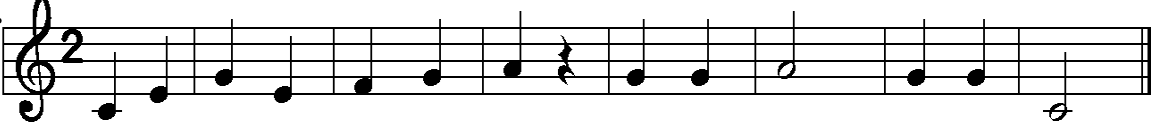
- 1.
- 2.
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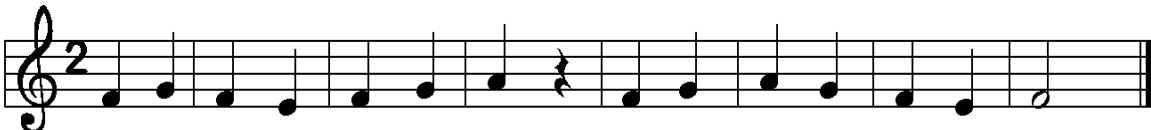
8. 

9. 

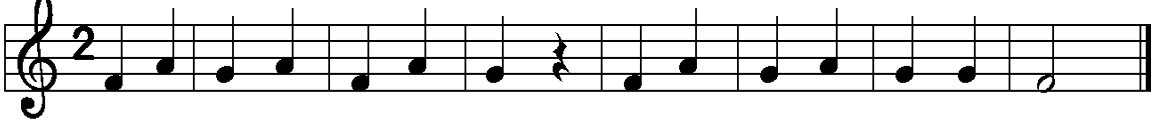
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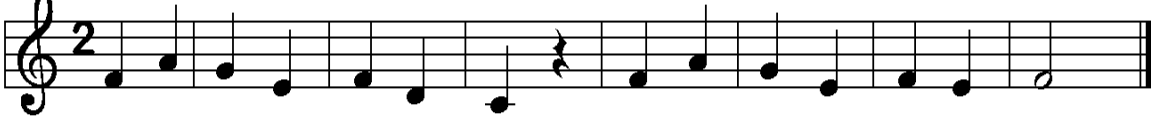
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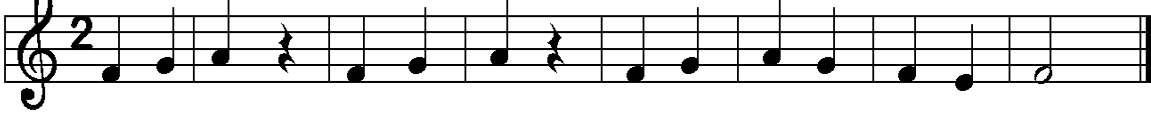
12. 

13. 

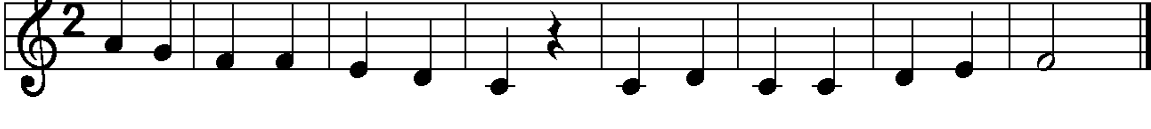
14. 

15. 

16. 

17. 

18. 

19. 

5.

sol

6.

Fine

7.

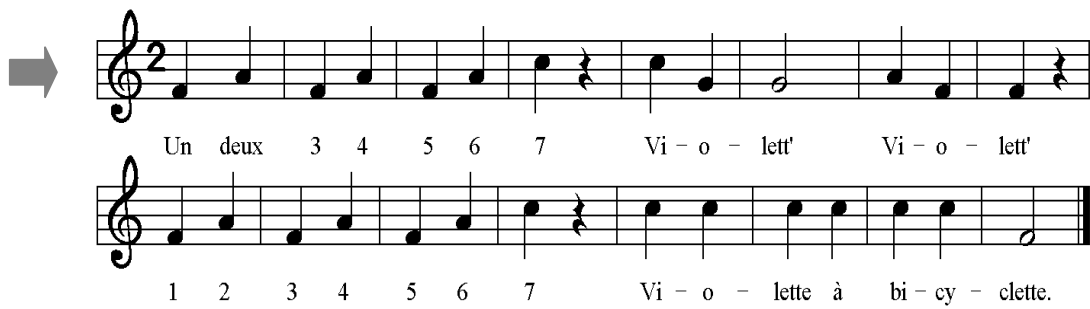
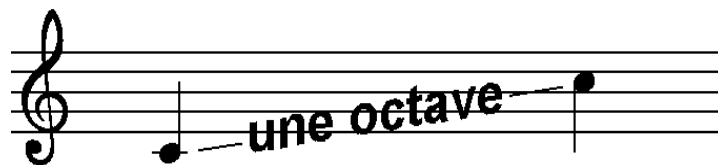
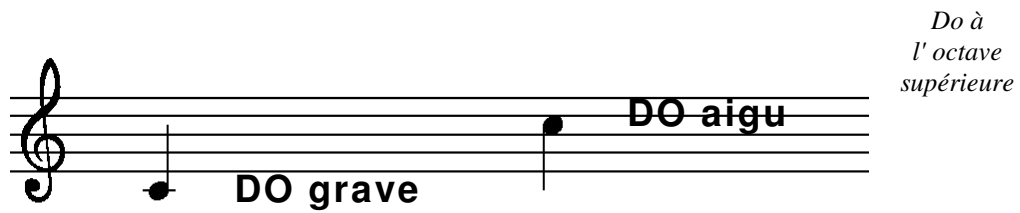
1. , 2. ,

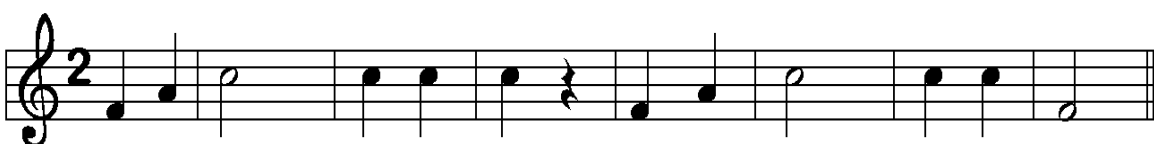
8.

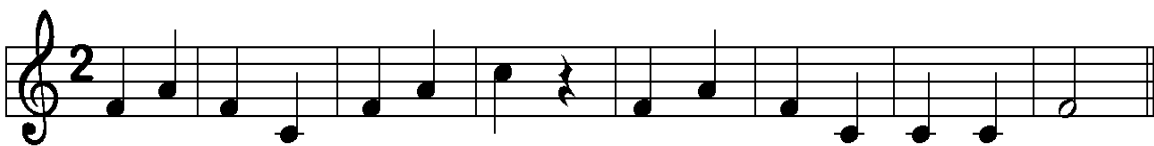
A B C D

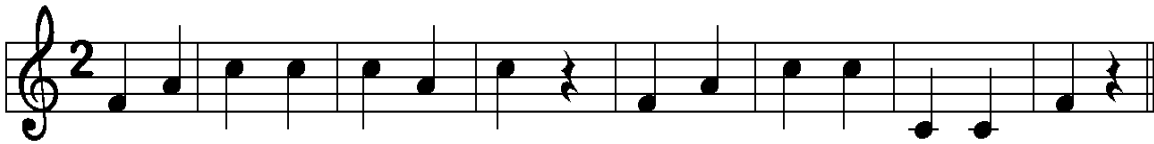
7

DO aigu



6. 

7. 

8. 

9. 

10. 

CHANSONS

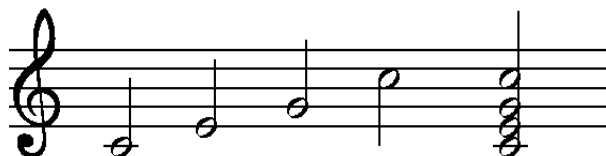
1. 



2. 



L'accord



parfait

A

B

C

D

➔

Il é - tait un pe - tit hom - me A che - val sur un bâ - ton,

Il s'en al - lait à la chas - se, A la chass'aux pa - pil - lons, Et

ti - ton - tain' et ti - ton - ton, Et ti - ton - tain' et ti - ton - ton.

1.

2.

3.

4.

5.

6.

7.

8.

9.

10.

11.

12.

CHANSONS

1.

Exercise 1 consists of three staves of music in 2/4 time. The first staff contains measures 1 through 12, ending with a double bar line. The second staff contains measures 13 through 24, also ending with a double bar line. The third staff contains measures 25 through 36, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests.

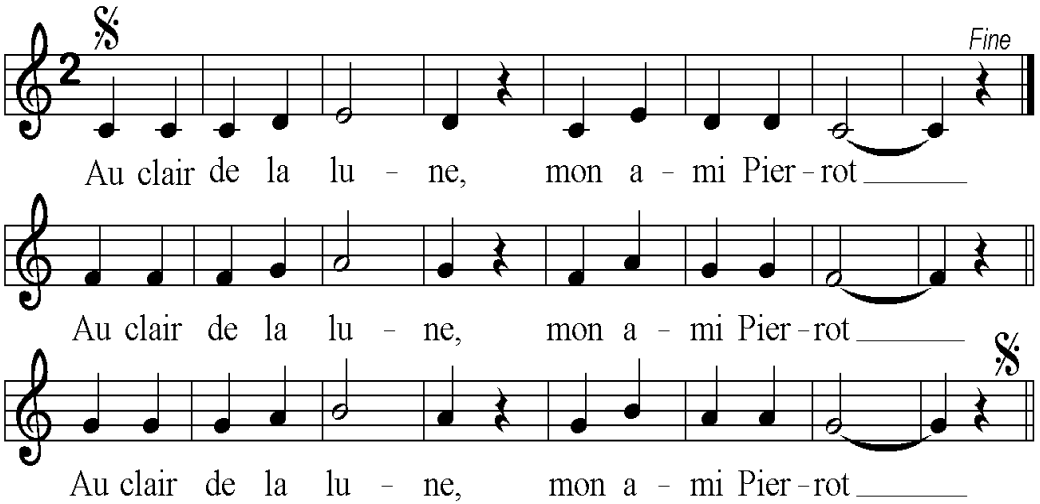
2.

Exercise 2 consists of five staves of music in 2/4 time. The first staff contains measures 1 through 24, ending with a double bar line. The second staff contains measures 25 through 36, ending with a double bar line. The third staff contains measures 37 through 48, ending with a double bar line. The fourth staff contains measures 49 through 60, ending with a double bar line. The fifth staff contains measures 61 through 72, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests. A 'sol' label is placed below the first staff, measure 10, indicating a specific pitch.

SI

9

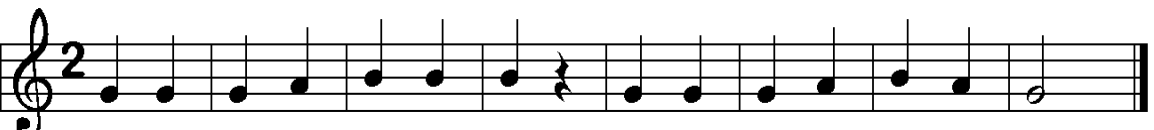
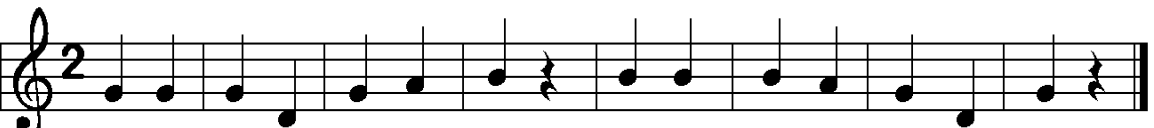
➔



Au clair de la lune, mon ami Pier-rot _____

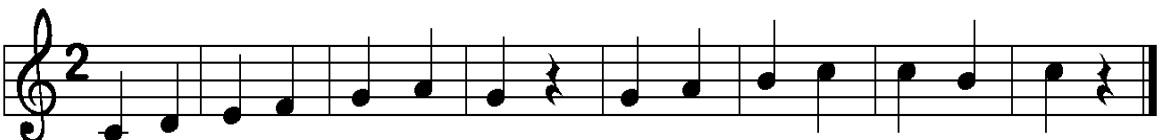
Au clair de la lune, mon ami Pier-rot _____

Au clair de la lune, mon ami Pier-rot _____

1. 
2. 
3. 
4. 
5. 
6. 

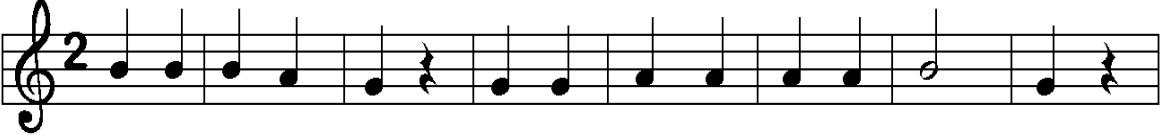
7. 

8. 

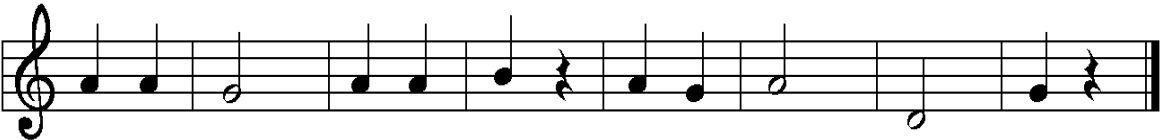
9. 

10. 

CHANSONS

1. 


2. 

3. 


4.

5.

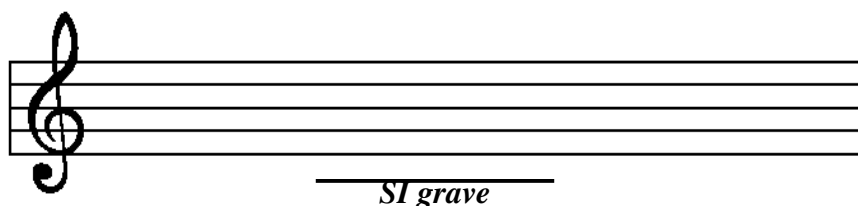
6.

La gamme

7.

10

SI grave



➡

Sur le pont d'A - vi - gnon, On y dan - se on y dan - se, *Fine*

Sur le pont d'A - vi - gnon, On y dan - se tous en rond. §

Les Mes - sieurs font comm' ça, Les da - mes font comm' ça, §

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

4.

The image shows two staves of musical notation. The first staff begins with a treble clef and a '2' indicating a second ending. The second staff begins with a treble clef and ends with a double bar line. Both staves contain a sequence of notes and rests.

5.

The image shows three staves of musical notation for exercise 5. Each staff begins with a treble clef and a '2' indicating a second ending. The notation consists of eighth and sixteenth notes, with some measures containing rests or slurs. The first staff has a final double bar line. The second and third staves continue the sequence and end with a final double bar line.

[illegible][illegible]

LA TONALITÉ

(LE TON, LA GAMME)

d'un morceau :

voir DERNIÈRE NOTE :

Three musical examples illustrating how to determine the key by looking at the final note:

- Example 1: A musical staff ending with a note on the line (F4). A box highlights this note with the text **en FA**.
- Example 2: A musical staff ending with a note on the space (C4). A box highlights this note with the text **en DO**.
- Example 3: A musical staff with a repeat sign (§) at the beginning and end. The final note is on the space (C4), highlighted with a box and the text **en DO**. The word *Fin* is written above the final bar line.

Cherchez la TONALITÉ des morceaux suivants :

Three musical exercises labeled A, B, and C for determining tonality:

- A**: A single staff in 2/4 time, starting on C4 and ascending stepwise to G4, ending with a double bar line.
- B**: A single staff in 2/4 time, starting on C4 and ascending stepwise to G4, then descending stepwise to C4, ending with a double bar line. There are first and second endings marked 1. and 2. above the final measure.
- C**: Two staves in 2/4 time. The top staff starts on C4 and ascends stepwise to G4, ending with a double bar line and the word *Fine*. The bottom staff starts on C4 and ascends stepwise to G4, then descends stepwise to C4, ending with a double bar line.

11

LA CROCHE :

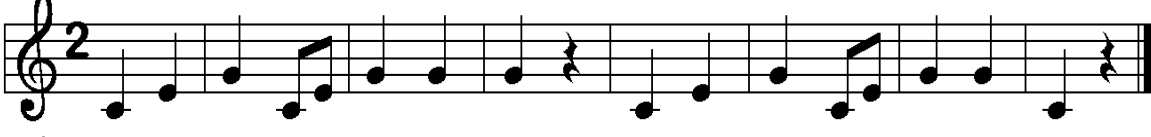


➡

A la clai - re fon - tai - ne M'en al - lant pro - me - ner,
J'ai trou - vé l'eau si bel - le Que je m'y suis bai - gné :
Il y a long temps que je t'ai - me, Ja - mais je ne t'ou - blie - rai.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

7. 

8. 

9. 

10. 

11. 

12. 

CHANSONS

1. 

2. 





3.

sol

4.

5.

6.

7.

Exercise 7 consists of three measures. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The second measure contains a quarter note G4, a quarter rest, a repeat sign, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, and a half note A5.

8.

Exercise 8 consists of two measures. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter rest, a half note A5, a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter rest, a half note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6.

9.

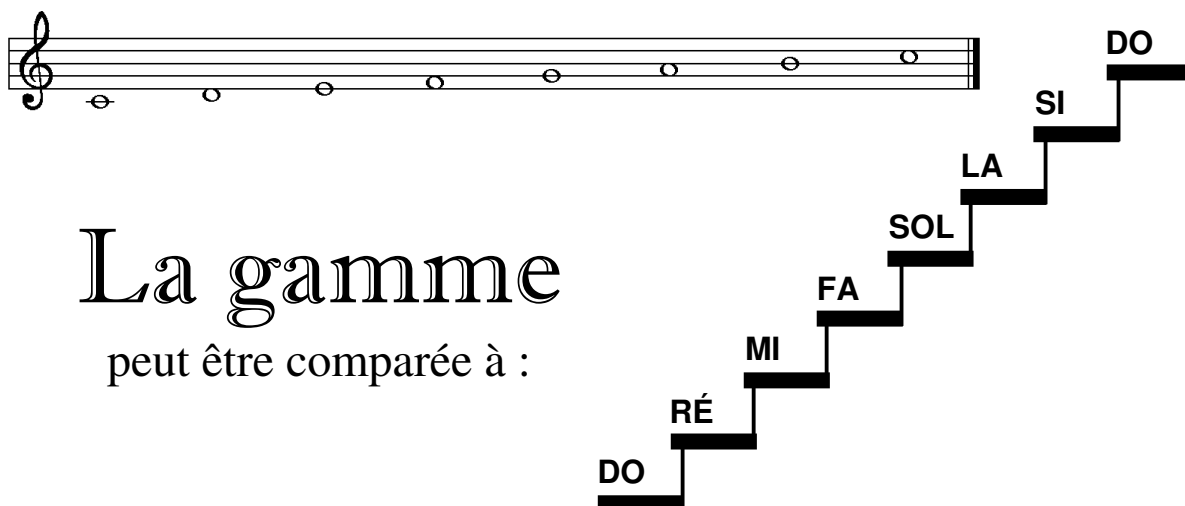
Exercise 9 consists of two measures. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter rest, a half note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter rest, a half note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6.

10.

Exercise 10 consists of two measures. The first measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter rest, a half note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note D5, a quarter note E5, a quarter note F5, a half note G5, a quarter rest, a half note A5, a quarter note B5, a quarter note C6, a quarter note D6, a quarter note E6, and a quarter note F6.

11.

Exercise 11 consists of three measures. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The second measure contains a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5. The third measure contains a quarter note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, and a half note G5.



La gamme

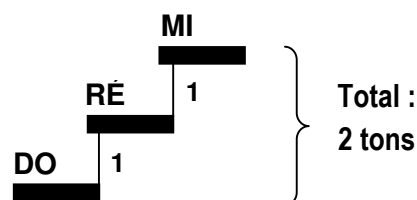
peut être comparée à :

1. a) On chante "Au clair de la lune" (début), EN DO ;

b) Le professeur *joue* à l'instrument :

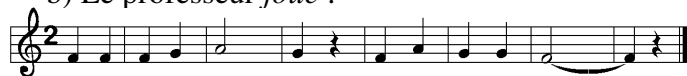


c) Trajet parcouru : deux « espaces ».

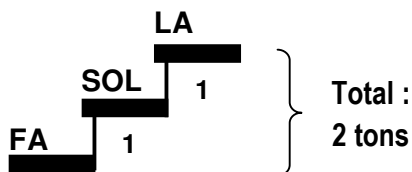


2. a) CHANTER EN FA ;

b) Le professeur *joue* :



c) Trajet parcouru : deux « espaces » (intervalles).

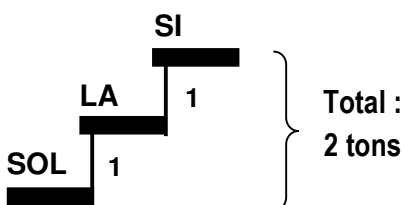


3. a) CHANTER EN SOL ;

b) Le professeur *joue* :



c) Trajet parcouru : deux intervalles de 1 ton.



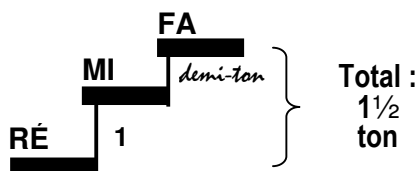
4. a) CHANTER EN RÉ ;

b) Le professeur *joue* :



c) Quelle est la note FAUSSE ?

d) Explication : trajet = un grand + un petit espace.



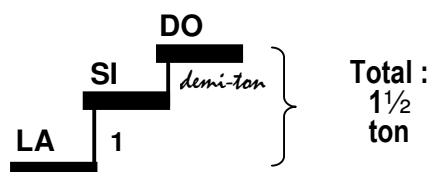
5. a) CHANTER EN LA ;

b) Le professeur *joue* :

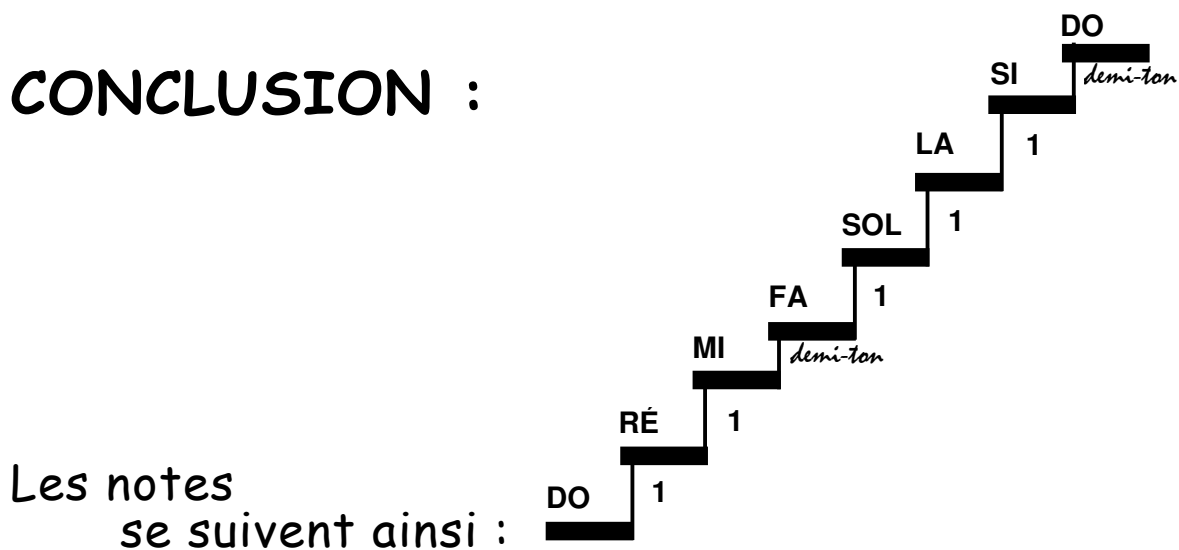


c) Quelle est la note FAUSSE ?

d) Explication : trajet = un ton + un demi-ton.



CONCLUSION :



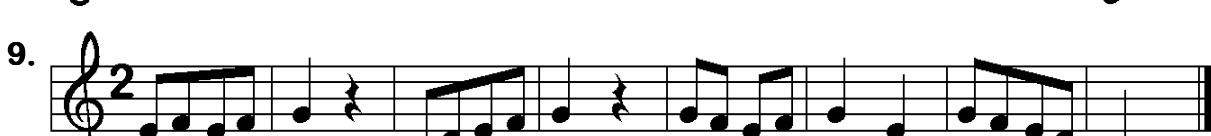
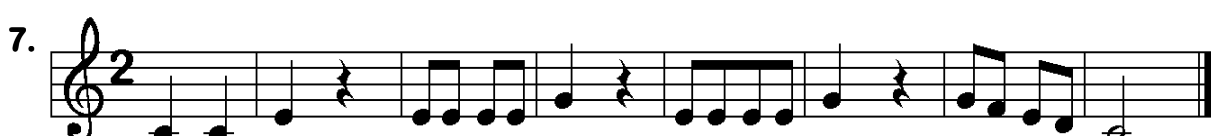
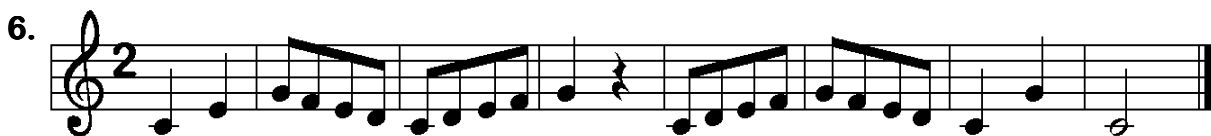
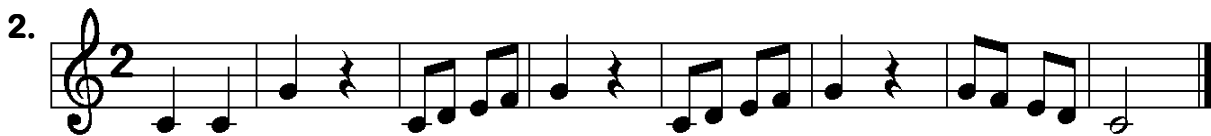
La gamme de **DO**

1 2 3 4 5 6 7 8

MI-FA
 $\frac{1}{2}$ ton

SI-DO
 $\frac{1}{2}$ ton

12



5.

Exercise 5 consists of three measures in 2/4 time. The first measure contains a continuous eighth-note scale starting on C4 and ascending to G4. The second measure contains a continuous eighth-note scale starting on G4 and descending to C4. The third measure contains a half-note C4, followed by a quarter rest, and then a half-note C4.

6.

Exercise 6 consists of two measures in 2/4 time. The first measure contains a continuous eighth-note scale starting on C4 and ascending to G4. The second measure contains a continuous eighth-note scale starting on G4 and descending to C4.

7.

Exercise 7 consists of two measures in 2/4 time. The first measure contains a continuous eighth-note scale starting on C4 and ascending to G4. The second measure contains a continuous eighth-note scale starting on G4 and descending to C4.

8.

Exercise 8 consists of two measures in 2/4 time. The first measure contains a continuous eighth-note scale starting on C4 and ascending to G4. The second measure contains a continuous eighth-note scale starting on G4 and descending to C4.

9.

Exercise 9 consists of two measures in 2/4 time. The first measure contains a continuous eighth-note scale starting on C4 and ascending to G4. The second measure contains a continuous eighth-note scale starting on G4 and descending to C4.

10.

Exercise 10 consists of two measures in 2/4 time. The first measure contains a continuous eighth-note scale starting on C4 and ascending to G4. The second measure contains a continuous eighth-note scale starting on G4 and descending to C4.

11.

Exercise 11 consists of four staves of music in 2/4 time. The first staff begins with a quarter rest followed by a series of eighth and sixteenth notes. The second staff continues this pattern. The third staff introduces a half-note melody with a slur. The fourth staff concludes with a final melodic phrase and a double bar line.

12.

Exercise 12 consists of two staves of music in 2/4 time. The first staff features a continuous eighth-note melody. The second staff continues the melody with some rests and a final double bar line.

13.

Exercise 13 consists of two staves of music in 2/4 time. The first staff features a continuous eighth-note melody. The second staff continues the melody with some rests and a final double bar line.

14.

Exercise 14 consists of two staves of music in 2/4 time. The first staff features a continuous eighth-note melody. The second staff continues the melody with some rests and a final double bar line.

15.

16.

17.

18.

19.

20.

Exercise 20 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 8, featuring a sequence of eighth and sixteenth notes with some rests. The second staff continues the melody from measure 5, ending with a double bar line at measure 8.

21.

Exercise 21 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 8, starting with a quarter rest followed by eighth and sixteenth notes. The second staff continues the melody from measure 5, ending with a double bar line at measure 8.

22.

Exercise 22 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 8, featuring a sequence of eighth and sixteenth notes. The second staff continues the melody from measure 5, ending with a double bar line at measure 8.

23.

Exercise 23 consists of two staves of music in 2/4 time. The first staff contains measures 1 through 8, featuring a sequence of eighth and sixteenth notes. The second staff continues the melody from measure 5, ending with a double bar line at measure 8.

13



A Pa - ris, A Pa - ris, Sur un pe - tit che - val gris !

A Ver dun, A Ver - dun, Sur un pe - tit che - val brun !

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.
- 7.
- 8.



CHANSONS



6.

10.

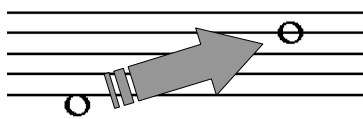
11.

12.

Rappel

LA GAMME DE DO

14

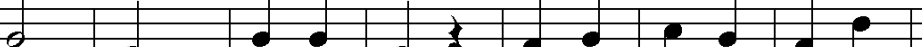


RÉ

RÉ à l'octave supérieure

- 1.

CHANSONS

1. 

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

2.

[illegible]

4.

The exercise consists of three staves of music in 2/4 time. The first staff begins with a treble clef and a '2' for the time signature. It contains five measures of music. The second staff also begins with a treble clef and contains six measures, including a measure with a quarter rest. The third staff begins with a treble clef and contains six measures, ending with a double bar line.

5.

Exercise 5 consists of two staves in 2/4 time. The first staff contains measures 1 through 8, ending with a quarter rest. The second staff contains measures 9 through 16, ending with a whole note.

6.

Exercise 6 consists of two staves in 2/4 time. The first staff contains measures 1 through 8, ending with a quarter note. The second staff contains measures 9 through 16, ending with a whole note.

7.

Exercise 7 consists of three staves in 2/4 time. The first staff contains measures 1 through 8, ending with a quarter rest. The second staff contains measures 9 through 16, ending with a quarter rest. The third staff contains measures 17 through 24, ending with a whole note.

8.

Exercise 8 consists of one staff in 2/4 time containing measures 1 through 8, ending with a quarter rest.

9.

Exercise 9 consists of two staves in 2/4 time. The first staff contains measures 1 through 8, ending with a quarter note. The second staff contains measures 9 through 16, ending with a quarter rest.



CHANSONS

1.

Exercise 1 consists of two staves in 2/4 time. The first staff (treble clef) contains measures 1-8, ending with a repeat sign. The second staff (treble clef) contains measures 1-8, ending with a repeat sign. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

2.

Exercise 2 consists of two staves in 2/4 time. The first staff (treble clef) contains measures 1-8, ending with a repeat sign. The second staff (treble clef) contains measures 1-8, ending with a repeat sign. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

3.

Exercise 3 consists of two staves in 2/4 time. The first staff (treble clef) contains measures 1-8, ending with a repeat sign. The second staff (treble clef) contains measures 1-8, ending with a repeat sign. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

4.

Exercise 4 consists of three staves in 2/4 time. The first staff (treble clef) contains measures 1-8, ending with a repeat sign. The second staff (treble clef) contains measures 1-8, ending with a repeat sign. The third staff (treble clef) contains measures 1-8, ending with a repeat sign. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (half), E5 (quarter), D5 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half). The bass line in the third staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), D4 (half), E4 (quarter), D4 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

5.

A

B

C

D

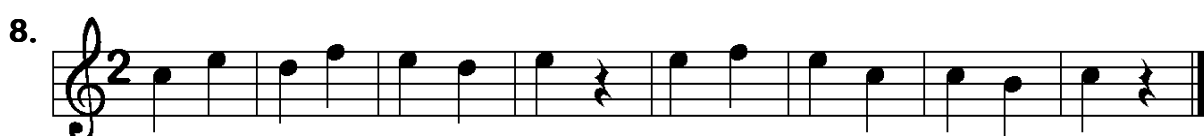
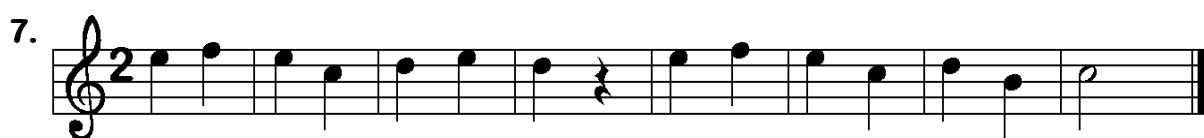
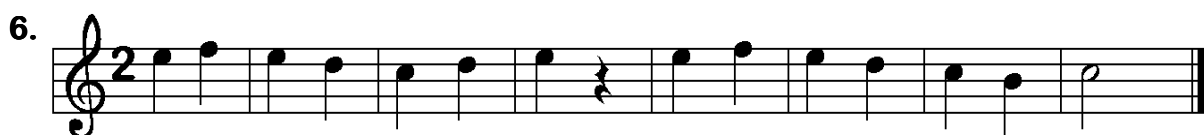
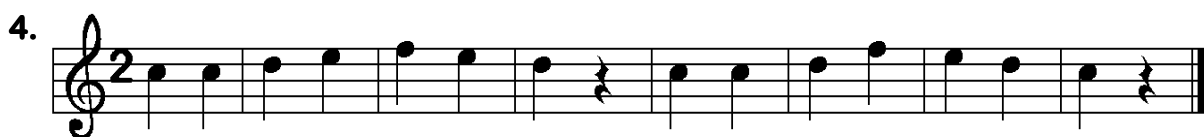
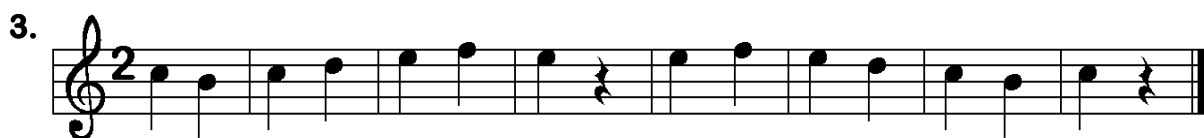
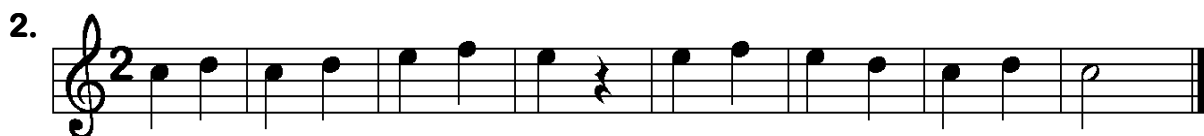
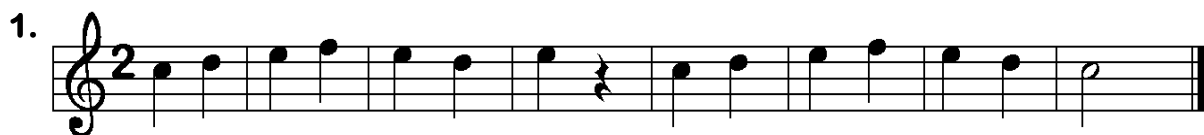
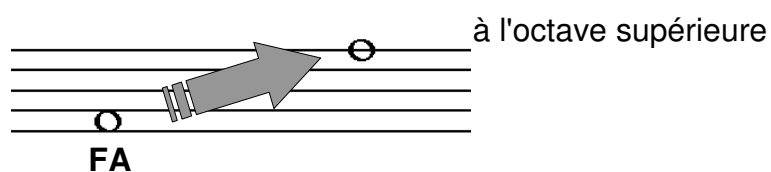
6.

7.

8.

9.

16



CHANSONS

1.

Exercise 1 consists of two staves in 2/4 time. The first staff begins with a quarter rest, followed by a sequence of eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues with a quarter note G4, followed by eighth and quarter notes: A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and concludes with a half note G4.

2.

Exercise 2 consists of four staves in 2/4 time. The first staff starts with a treble clef, a 2/4 time signature, and a repeat sign. It contains the notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and ends with a half note G4 marked "Fine". The third staff begins with a quarter rest, followed by eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and a half note G4. The fourth staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and ends with a half note G4 marked with a repeat sign.

3.

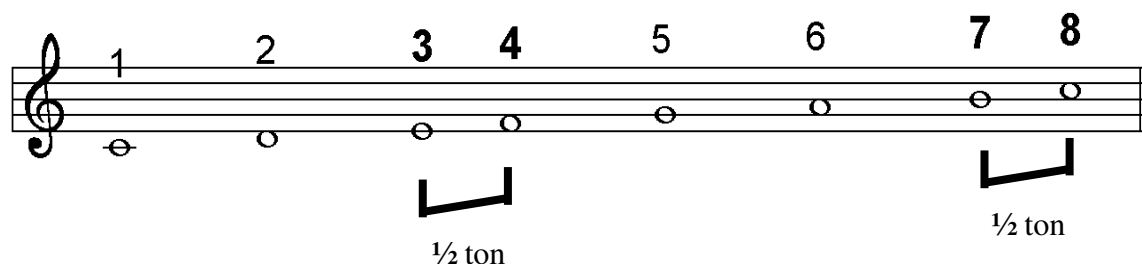
Exercise 3 consists of two staves in 2/4 time. The first staff begins with a quarter rest, followed by eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff continues: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and ends with a half note G4.

4.

Exercise 4 consists of two staves in 2/4 time. The first staff contains eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The second staff begins with a quarter rest, followed by eighth and quarter notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, and ends with a half note G4.

Rappel

LA GAMME DE DO

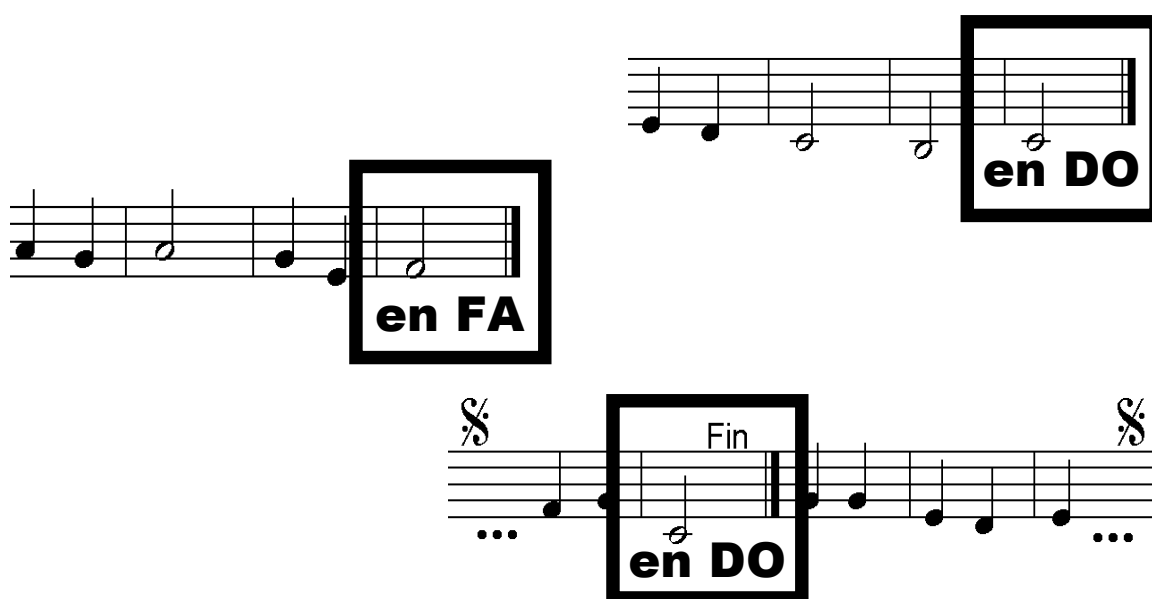


LA TONALITÉ

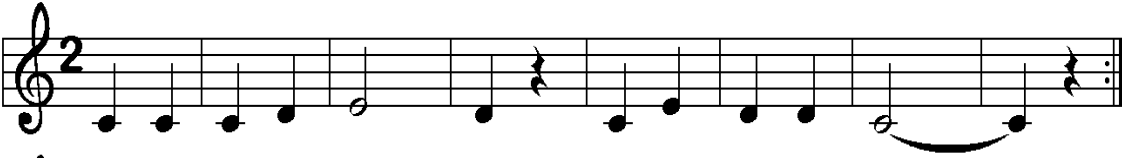
(LE TON, LA GAMME)

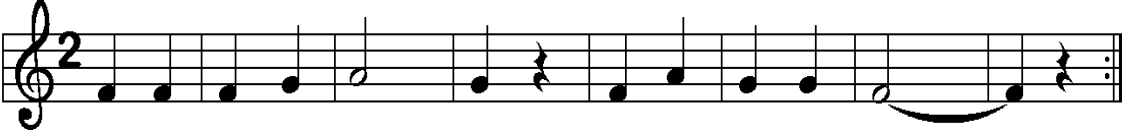
d'un morceau :

VOIR DERNIÈRE NOTE :



TRANSPOSITIONS : de DO en FA

a 

b 

a 

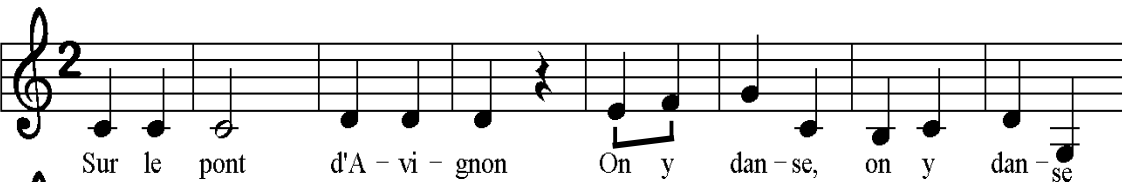
b 

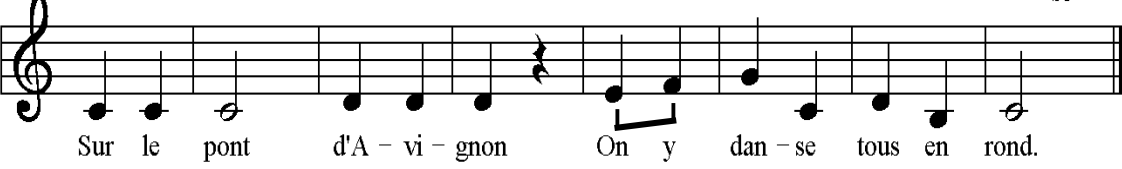
Rappel :

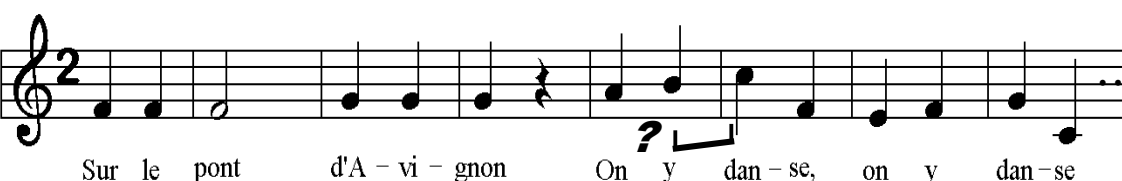
MI-FA : $\frac{1}{2}$ ton

SI-DO : $\frac{1}{2}$ ton

à La transposition de DO en FA ne s'effectue pas toujours aussi facilement ! Exemple :

a 

b 

b 

- 1) On chante (sans accompagnement) en DO, puis en FA ;
- 2) Le professeur joue au piano (touches blanches), en DO, puis en Fa...
Il y a une « faute » !

Explication : En DO, il y a un demi-ton entre les mots "*on_y*" ;
 en FA, un demi-ton se trouve entre les mots "*y_danse*".
 On peut corriger cela en jouant une note intermédiaire, entre La et Si :

la note SI bémol



On voit que cette note SI BÉMOL, plus basse que le SI naturel,
 rétablit le demi-ton nécessaire entre les mots "*on y*".

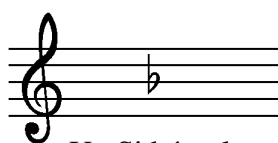


On écrit :
bémol Si

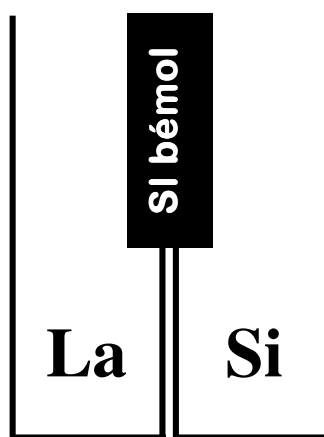
On dit :
Si bémol

On chante :
SI
(un demi-ton plus bas que
la note naturelle)

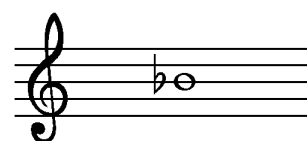
Un bémol : **b**



Un Si bémol

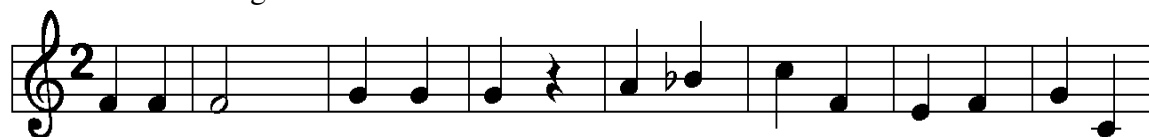


Le **bémol** indique une note
se trouvant un demi-ton
plus bas que la note
naturelle.

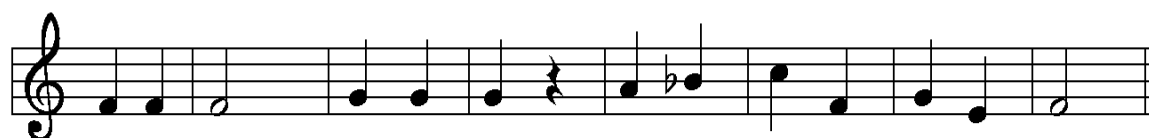


La note Si bémol

Voici la mélodie corrigée :



Sur le pont d'A - vi - gnon On y dan - se, on y dan - se

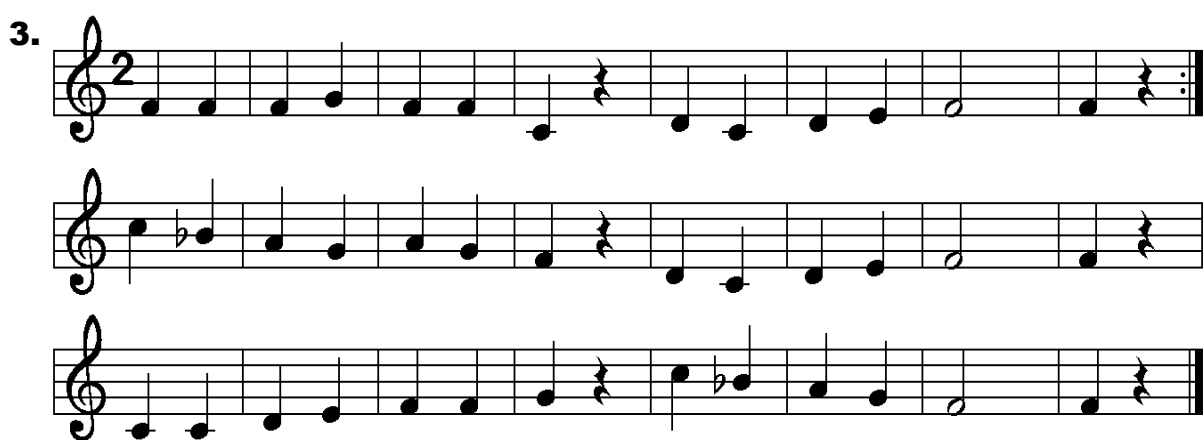
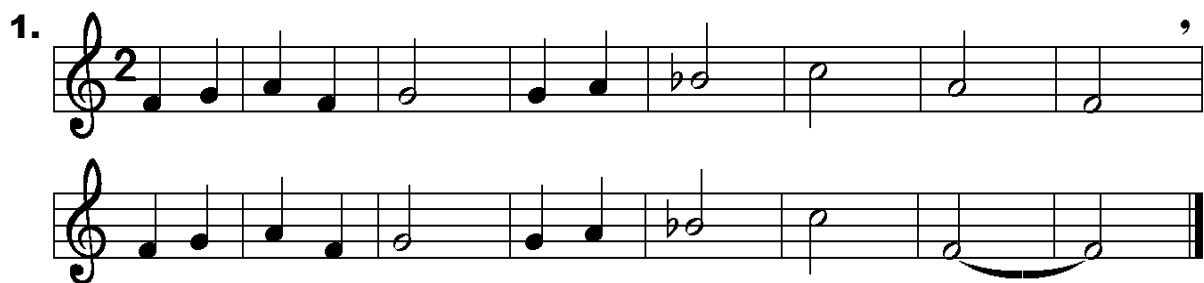


Sur le pont d'A - vi - gnon On y dan - se tous en rond.

17



CHANSONS



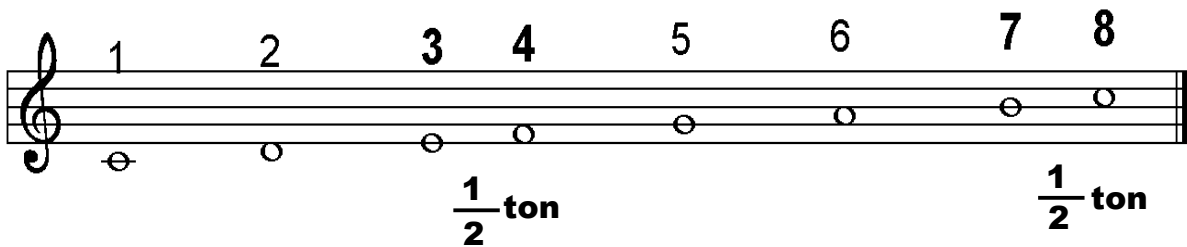
5.

6.

7.

8.

La gamme de DO

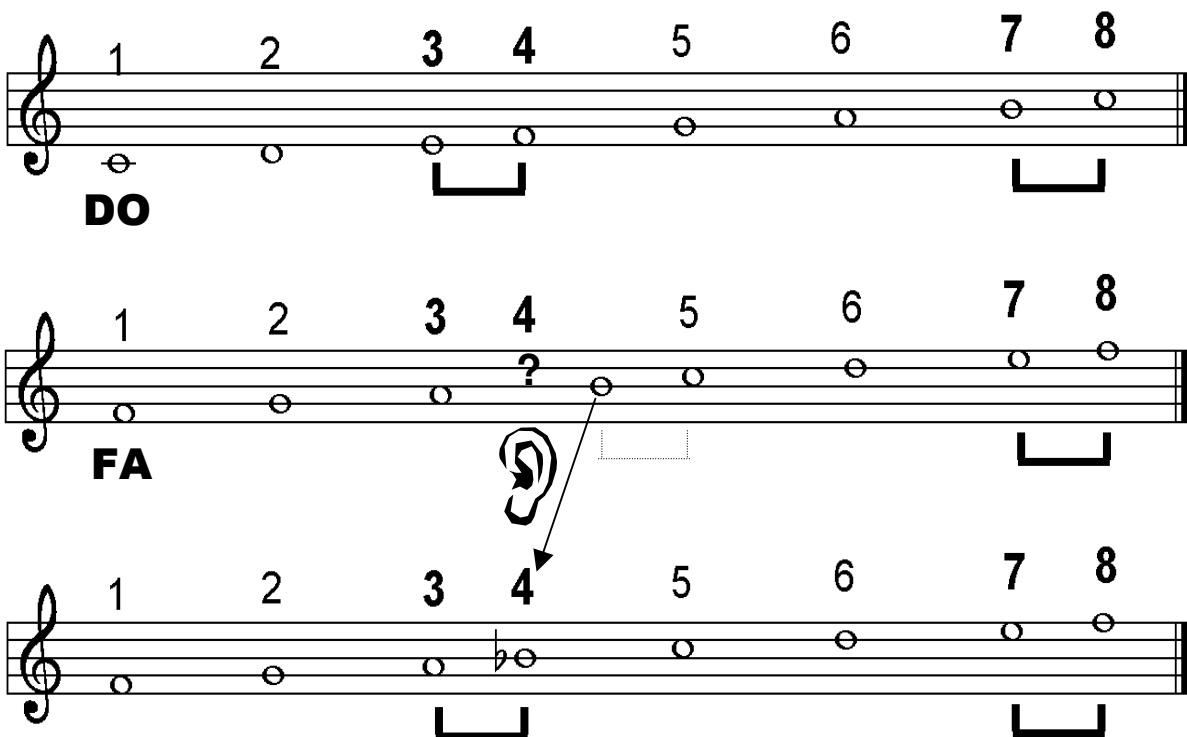


Rappel :

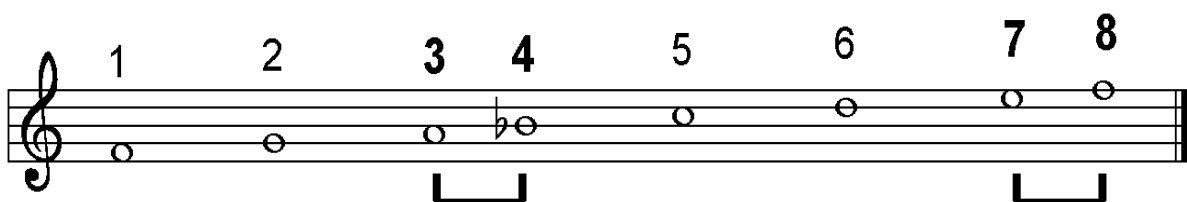
MI-FA : $\frac{1}{2}$ ton

SI-DO : $\frac{1}{2}$ ton

...de la gamme de **DO...** à la gamme de **FA...**



La gamme de FA



9.

A B C D

Le Si bémol "à la clé"

10.

A B C D

11.

A B C D

12.

A B C D

13. ^(b)

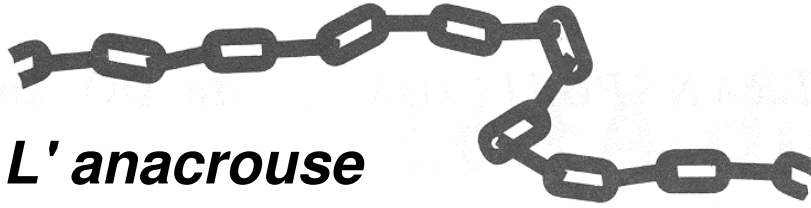
14.

15.

16.

Rappel

La gamme de FA



L' anacrouse

A

1. Ah, mon beau châ - teau, Ma tant' - ti - re li - re li - re, Ah, mon beau châ -
 2. dé - trui - rons ... Nous le dé - trui -

teau, Ma tant' ti - re li - re - lo Le nô - tr'est plus beau, ma tant' - ti - re li - re
 rons, ... Nous paie - rons ran - çon ...

li - re, Le nô - tr'est plus beau, Ma tant' - ti - re li - re - lo! 2. Nous le... lo!
 Nous paie - rons ran - çon Ma tant' - ti - re li - re -

B

1. Ah, mon beau châ - teau, Ma tant' - ti - re li - re li - re, Ah, mon beau châ -
 2. Nous le dé - trui - rons ... Nous le dé - trui -

teau, Ma tant' ti - re li - re - lo Le nô - tr'est plus beau, ma tant' - ti - re li - re
 rons Nous paie - rons ran - çon ...

li - re, Le nô - tr'est plus beau, Ma tant' - ti - re li - re - lo!
 Nous paie - rons ran - çon ...

1.

2. §

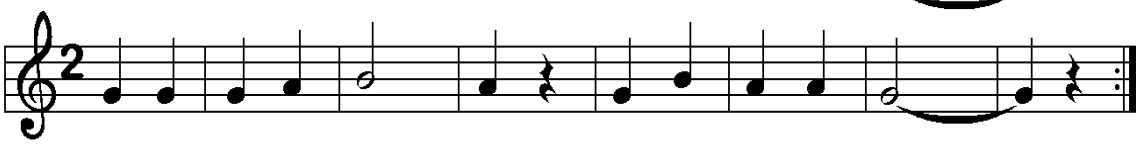
Fin

§

19

TRANSPOSITIONS : de DO en SOL

a 

b 

a 

b 

Rappel :

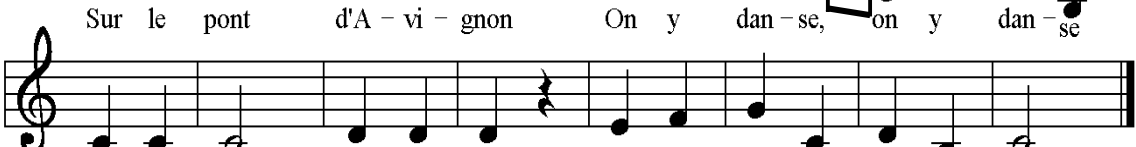
MI-FA : $\frac{1}{2}$ ton

SI-DO : $\frac{1}{2}$ ton

La transposition de DO en SOL ne s'effectue pas toujours aussi facilement ! Exemple :

a 

Sur le pont d'A - vi - gnon On y dan - se, on y dan - se

b 

Sur le pont d'A - vi - gnon On y dan - se tous en rond.

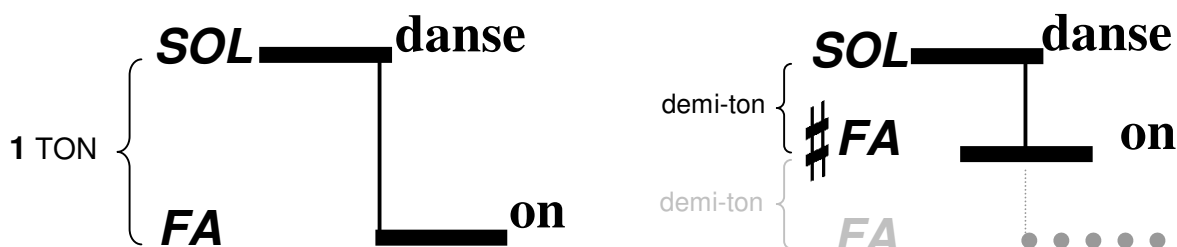
b 

Sur le pont d'A - vi - gnon On y dan - se, ? on y dan - se

- 1) On chante (sans accompagnement) en DO, puis en SOL ;
- 2) Le professeur joue au piano (touches blanches), en DO, puis en SOL...
Il y a une « faute » !

Explication : En DO, il y a un demi-ton entre les mots "*danse_on*" ;
 en SOL, il y a UN ton entre les mots "*danse_on*".
 On peut corriger cela en jouant une note intermédiaire, entre Fa et SOL :

la note FA dièse



On voit que cette note FA DIÈSE, plus haute que le FA naturel, rétablit le demi-ton nécessaire entre les mots "*danse_on*".

On écrit : **dièse Fa** On dit : **Fa dièse** On chante : **FA**
 (un demi-ton plus haut que la note naturelle)

Un dièse : #

Un Fa dièse

Le **dièse** indique une note se trouvant un demi-ton plus **haut** que la note naturelle.

La note Fa dièse

Fa dièse

Fa **Sol**

Voici la mélodie corrigée :

Au piano

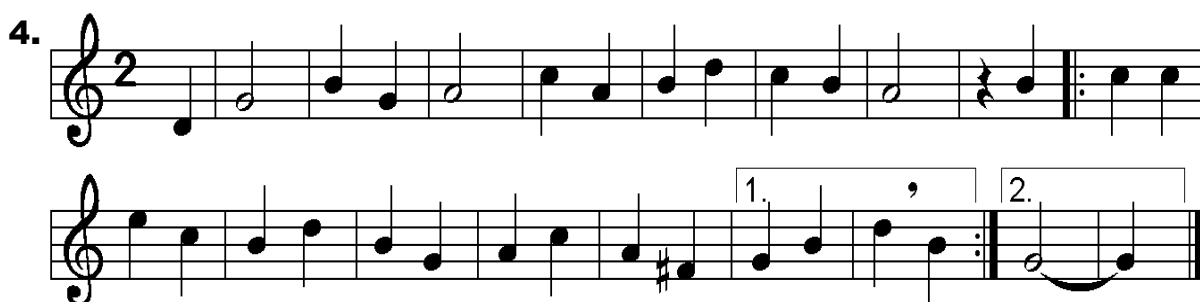
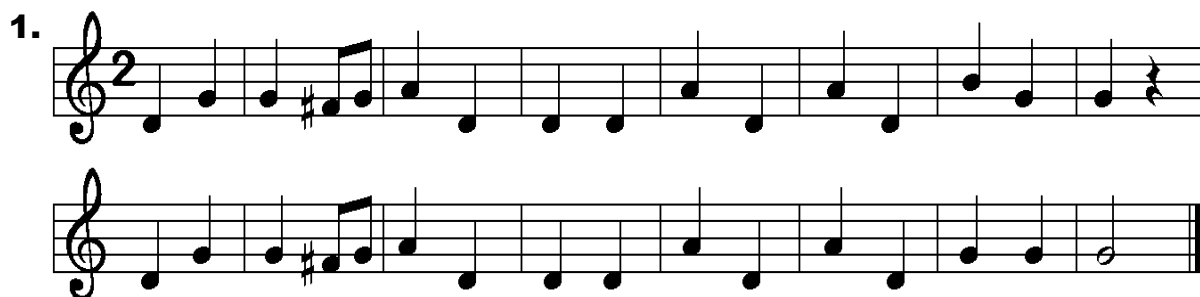
Sur le pont d'A - vi - gnon On y dan - se, on y dan - se

Sur le pont d'A - vi - gnon On y dan - se tous en rond.

19



CHANSONS



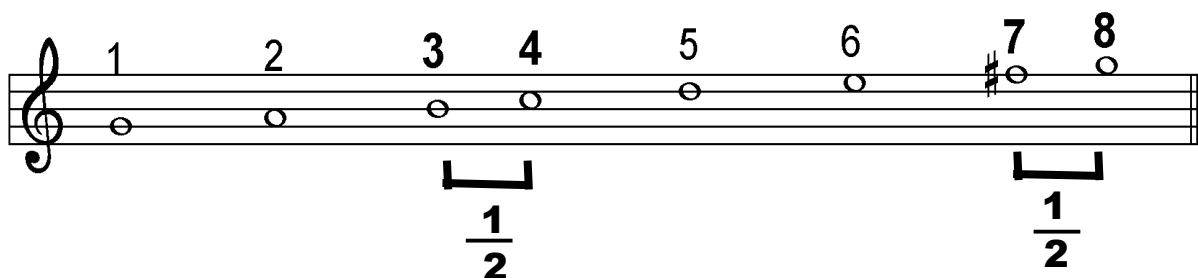
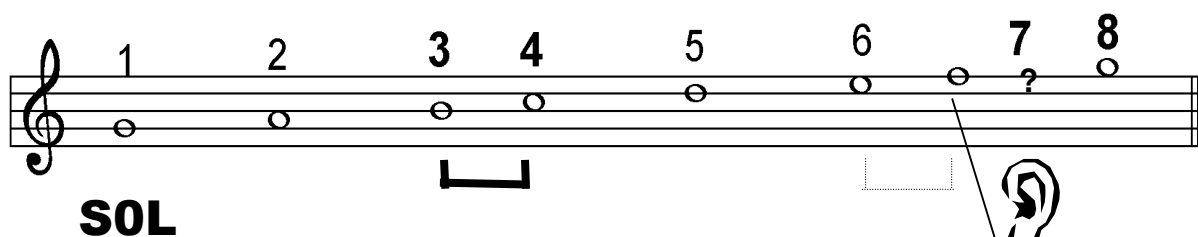
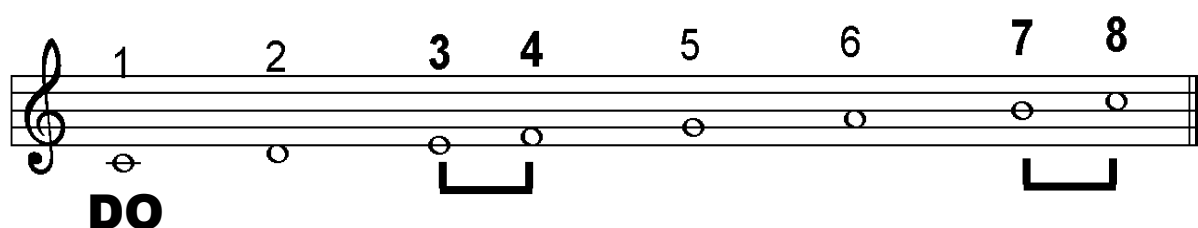
Rappel :

MI-FA : $\frac{1}{2}$ ton

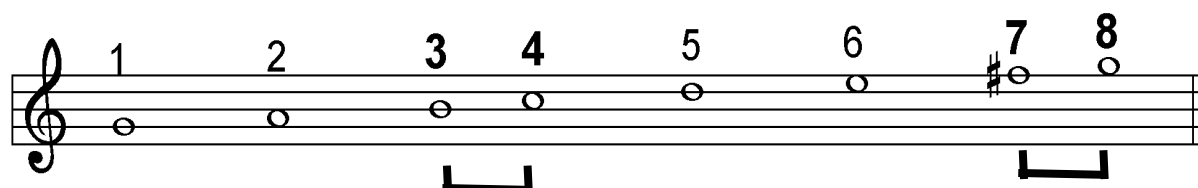
SI-DO : $\frac{1}{2}$ ton

...de la gamme de DO...

...à la gamme de SOL...

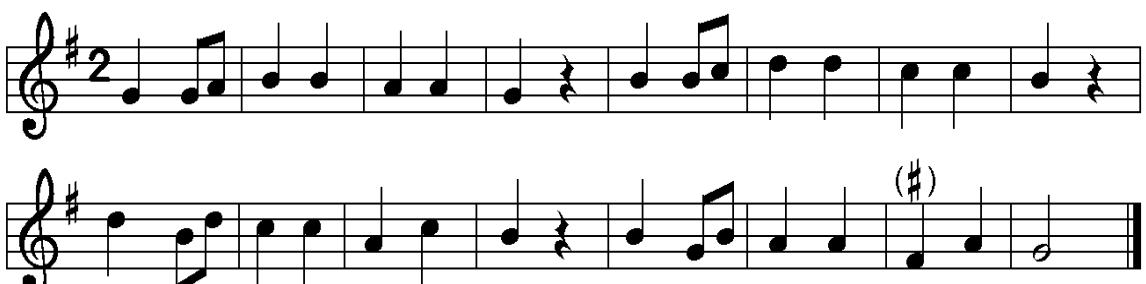


La gamme de SOL



Le FA dièse "à la clé"

5.



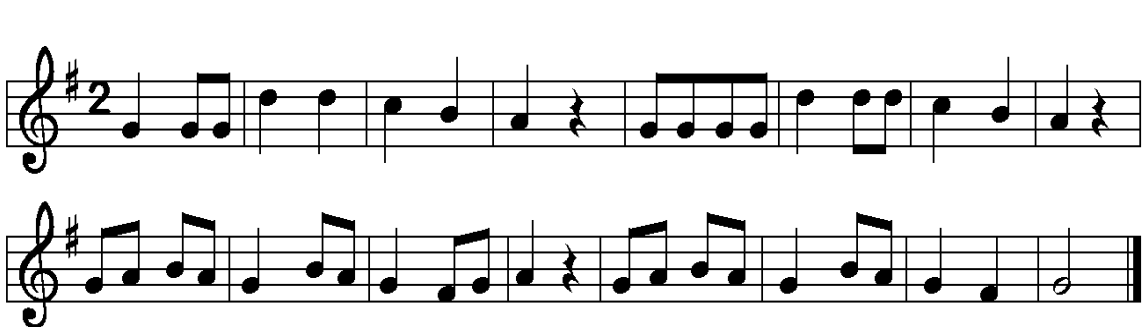
6.



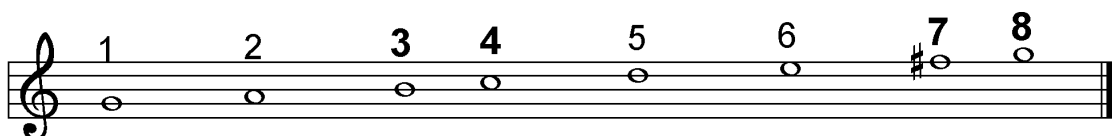
7.



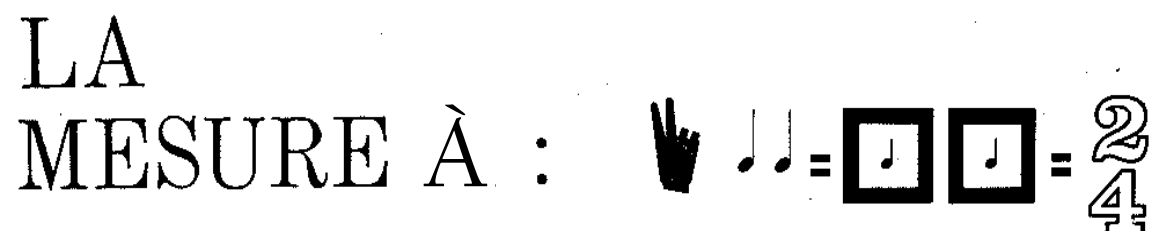
8.



La gamme de SOL



CHIFFRES





5.

Exercise 5 consists of three staves of music in 2/4 time with a key signature of one sharp (F#). The first staff contains a melody of eighth and quarter notes. The second staff contains a melody of eighth and quarter notes with a quarter rest. The third staff contains a melody of eighth and quarter notes with a half note and a quarter rest.

6.

Exercise 6 consists of four staves of music in 2/4 time with a key signature of one sharp (F#). The first staff contains a melody of eighth and quarter notes. The second staff contains a melody of eighth and quarter notes with a quarter rest. The third staff contains a melody of eighth and quarter notes. The fourth staff contains a melody of eighth and quarter notes with a half note and a quarter rest.

7.

Exercise 7 consists of three staves of music in 2/4 time with a key signature of one sharp (F#). The first staff contains a melody of eighth and quarter notes with a label 'A' above the first measure. The second staff contains a melody of eighth and quarter notes with a label 'C' above the first measure and a label 'D' above the last measure. The third staff contains a melody of eighth and quarter notes.

LA NOIRE

POINTÉE

20



a) 

b) 

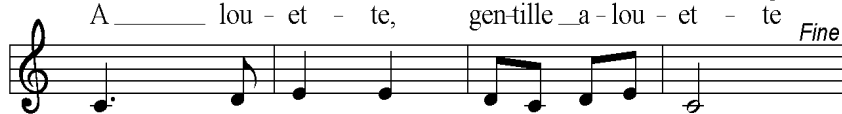
c) 

d) 

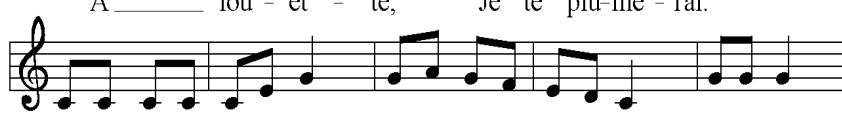
A - lou - et - te

A 

A _____ lou - et - te, gentille _____ a - lou - et - te *Fine*



A _____ lou - et - te, Je te plu-me - rai.

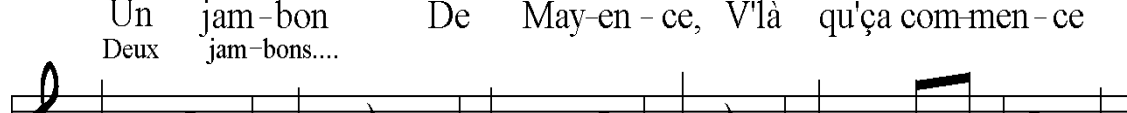


Je te plu-me-rai le bec, Je te plu-me-rai lebec, Et le bec, 

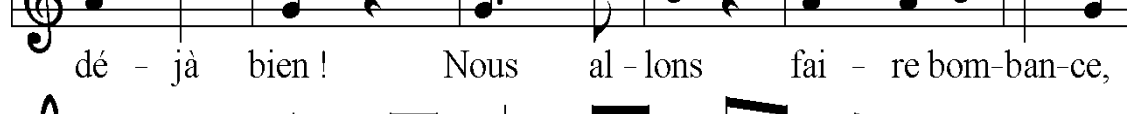
Et le bec, A-lou-ett' A-lou-ett' Ah ! _____

B 

Un jam-bon De May-en - ce, V'là qu'ça com-men - ce
Deux jam-bons....



dé - jà bien ! Nous al - lons fai - re bom-ban-ce,



A ce fes-tin il ne man - que-ra rien, car j'a-per-çois...

A.

1. 

2. 

3. 

4. 

5. 

6. 

B.

1. 

2. 

3. 

4. 

5. 

6. 

C.

1.

2.

3.

4.

5.

6.

7.

8.

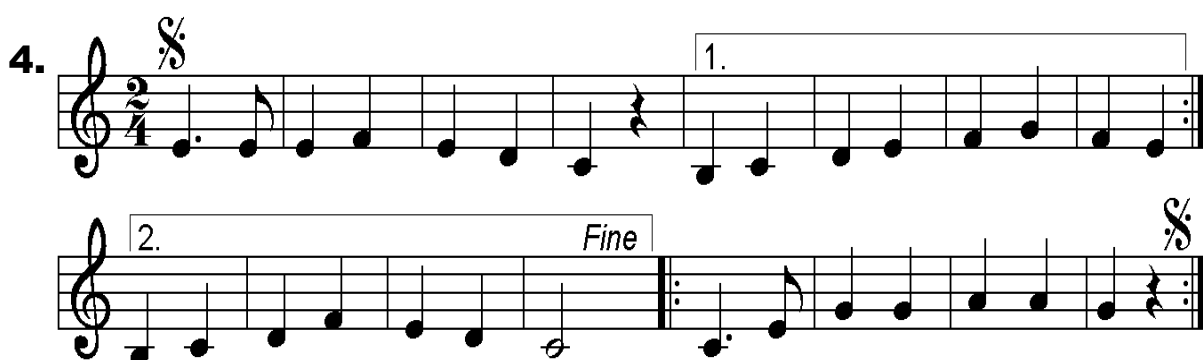
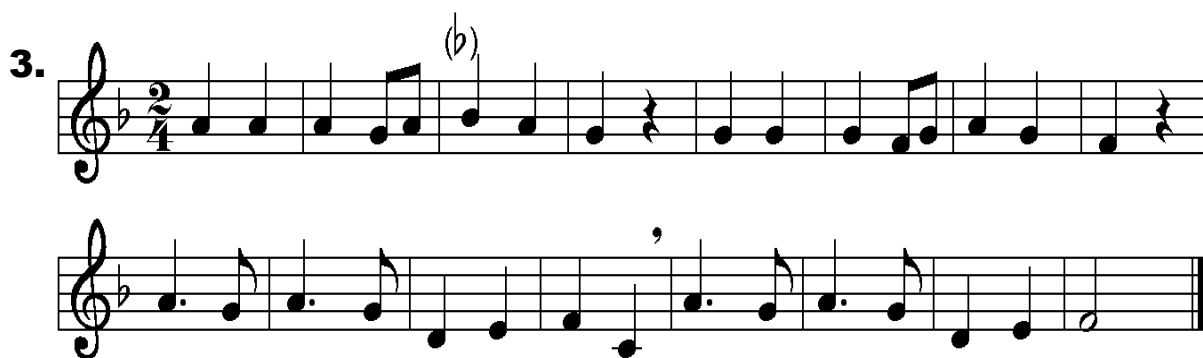
9.

10.

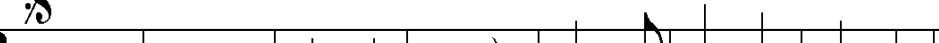
11.

12.

CHANSONS



[illegible]

6. 

7.

Exercise 7 is a short melody in 2/4 time, consisting of two staves. The first staff begins with a C4 quarter note, followed by a D4 quarter note, an E4 quarter note, a F4 quarter note, a G4 quarter note, and a quarter rest. The second staff continues with a G4 quarter note, an A4 quarter note, a B4 quarter note, a C5 quarter note, a B4 quarter note, an A4 quarter note, a G4 quarter note, and a quarter rest.

8.

Fine

Da Capo

9.

Exercise 9 consists of two staves of music. The first staff is in 2/4 time and contains a sequence of eighth and quarter notes. The second staff, marked with a 'b' in a circle, contains a sequence of quarter and eighth notes, ending with a double bar line.

10.

Exercise 10 is in 2/4 time, treble clef. It consists of three staves. The first staff contains a melody with a repeat sign at the end. The second and third staves continue the melody with various note values and rests.

11.

Exercise 11 is in 2/4 time, treble clef. It consists of three staves. The first staff has a comma above the final note. The second and third staves continue the melody with various note values and rests.

12.

Exercise 12 is in 2/4 time, treble clef, with a key signature of one flat. It consists of three staves. The first staff has a comma above the final note. The second and third staves continue the melody, with a flat (b) indicated above a note in the second staff.

13.

Exercise 13 is in 2/4 time, treble clef. It consists of two staves. The second staff has first and second endings marked with '1.' and '2.' above the staff.

14.

Exercise 14 is a four-staff musical piece in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The second staff continues the melody with rests. The third staff features ties between notes. The fourth staff concludes the exercise with a final half note.

15.

Exercise 15 is a three-staff musical piece in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The second staff continues the melody with rests. The third staff concludes the exercise with a final half note.

16.

Exercise 16 is a two-staff musical piece in 2/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes. The second staff continues the melody with rests and concludes with a final half note.

17.

Exercise 17 is a single-staff musical piece in 2/4 time. The staff begins with a treble clef and a key signature of one flat (Bb). The melody consists of eighth and quarter notes.

18.

Exercise 18 is a musical piece in 2/4 time with a key signature of one flat (B-flat). It consists of seven staves. The first staff begins with a treble clef and a key signature change to one flat. The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody with a half note and a quarter note. The third staff features a half note and a quarter note. The fourth staff has a half note and a quarter note. The fifth staff contains a half note and a quarter note. The sixth staff has a half note and a quarter note. The seventh staff concludes the exercise with a half note and a quarter note, ending with a double bar line.

19.

Exercise 19 is a musical piece in 2/4 time with a key signature of one flat (B-flat). It consists of three staves. The first staff begins with a treble clef and a key signature change to one flat. The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody with a half note and a quarter note. The third staff features a half note and a quarter note, ending with a double bar line.

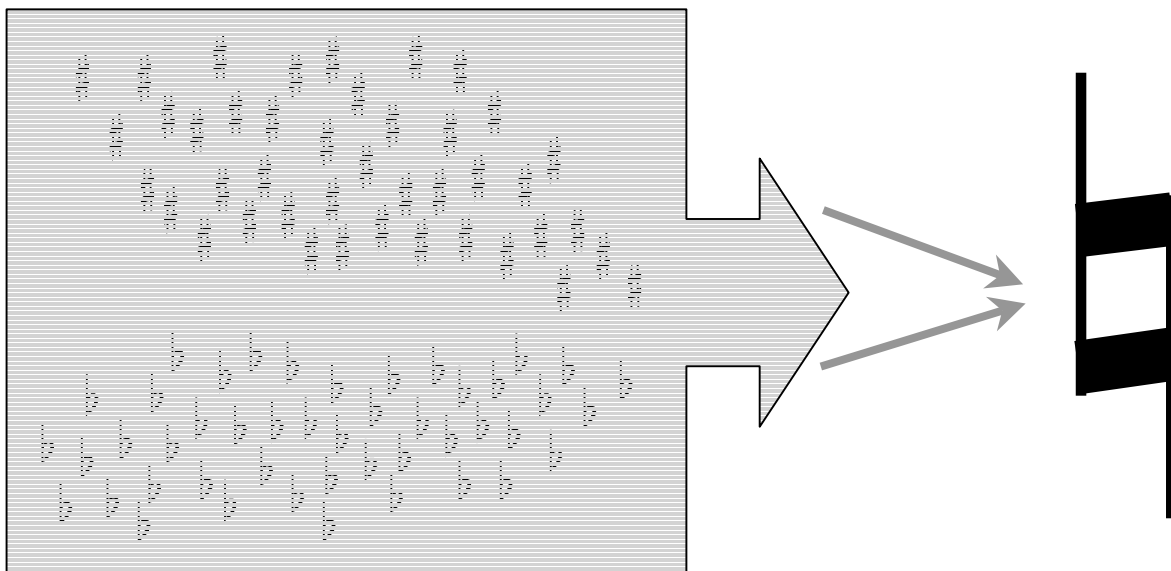
20.

Exercise 20 is a musical piece in 2/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff begins with a treble clef and a key signature change to one flat. The melody is composed of eighth and quarter notes, with some slurs and ties. The second staff continues the melody with a half note and a quarter note, ending with a double bar line.

LE BÉCARRE

21

= *note naturelle*



1.

2.

Exercise 2 consists of four staves, each in a different key signature (C major, B-flat major, D major, and E major) and 2/4 time. The melody is composed of eighth notes, with some measures containing beamed eighth notes. Each staff concludes with a half note and a fermata.

3.

Exercise 3 consists of four staves in B-flat major, 2/4 time. The melody includes eighth notes, quarter notes, and half notes, with several measures containing rests. A trill is indicated by a (b) above a note in the third staff. The piece ends with a double bar line and repeat signs.

4.

Exercise 4 consists of two staves in C major, 2/4 time. The melody includes eighth notes, quarter notes, and half notes. The first staff ends with a double bar line and repeat signs. The second staff contains a first ending (marked 1.) and a second ending (marked 2.), both leading to a final double bar line.

5.

Fine

D.C.

6.

Rappel

MI

FA

demi-ton

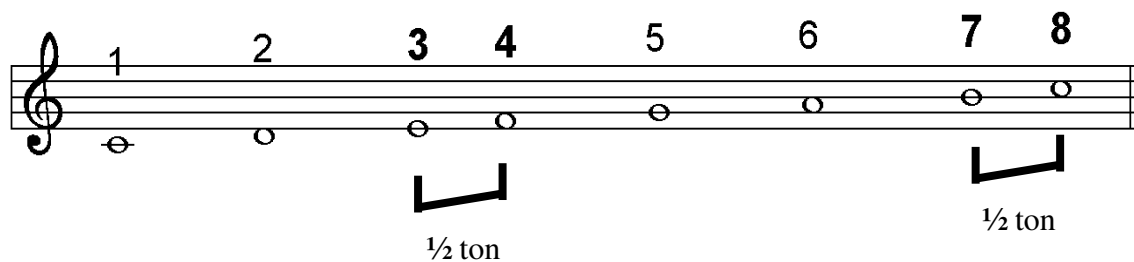
SI

DO

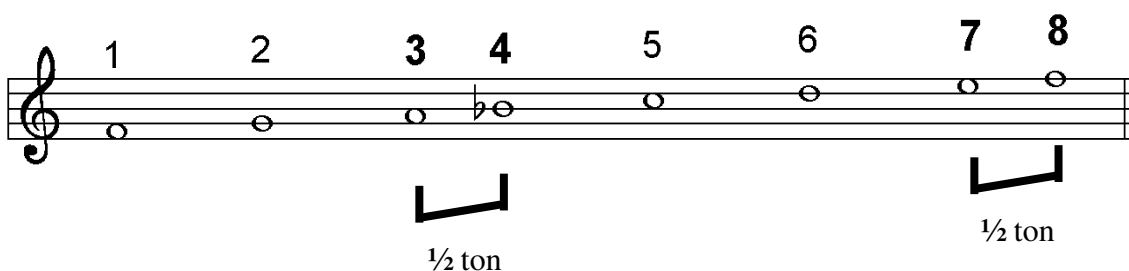
demi-ton

Rappel

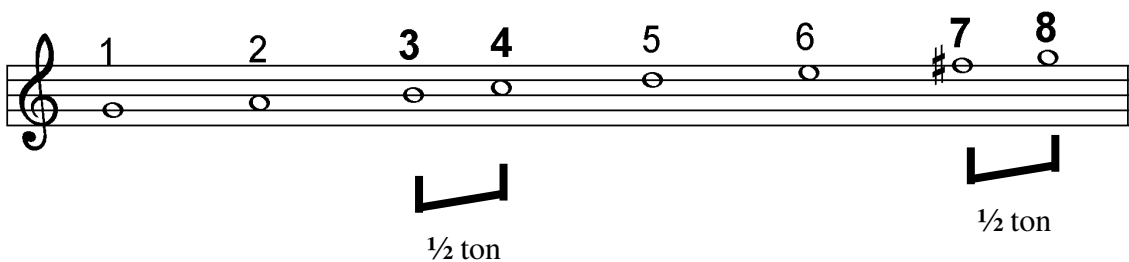
LA GAMME DE DO



LA GAMME DE FA



LA GAMME DE SOL



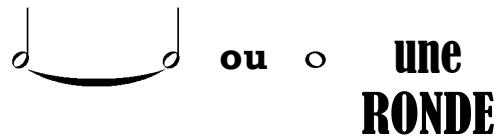
1	2	3
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La mesure à



noires

La mesure à 4 temps



1.

2.

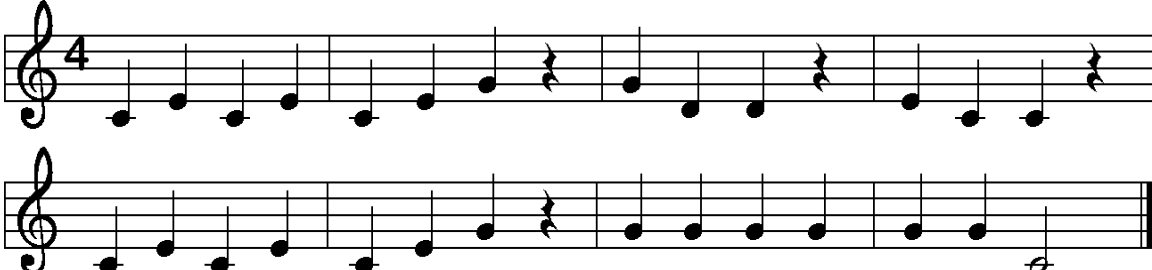
3.

4 **5**

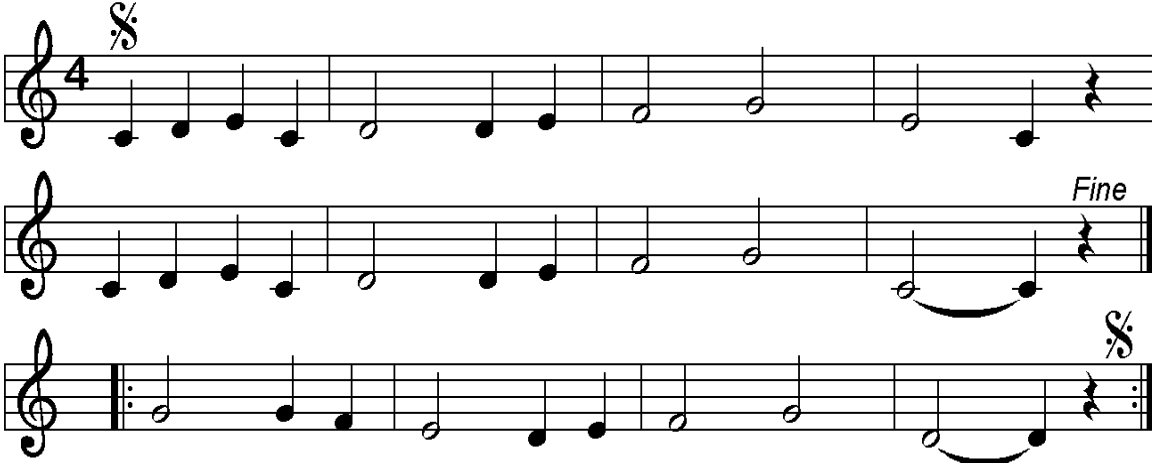
RÉ et FA

CHANSONS

1.



2.



3.



4.



5.

Exercise 5 consists of four measures in 4/4 time. The first staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The third staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The fourth staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

6.

Exercise 6 consists of four measures in 4/4 time. The first staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The third staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The fourth staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

7.

Exercise 7 consists of two measures in 4/4 time. The first staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

8.

Exercise 8 consists of two measures in 4/4 time. The first staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

9.

Exercise 9 consists of two measures in 4/4 time. The first staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7. The second staff contains eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7.

10.

Exercise 10 is a 4/4 time piece consisting of three staves. The first staff begins with a treble clef and a 4/4 time signature. It contains a sequence of eighth and quarter notes, ending with a half note and a quarter rest. The second staff continues the melody with similar rhythmic patterns, ending with a quarter rest. The third staff features a continuous eighth-note pattern across the entire measure, concluding with a whole note.

11.

Exercise 11 is a 4/4 time piece consisting of a single staff. It begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, ending with a double bar line and repeat dots.

12.

Exercise 12 is a 4/4 time piece consisting of two staves. The first staff starts with a treble clef and a 4/4 time signature. It features a mix of eighth and quarter notes, with some measures containing beamed eighth notes. The second staff continues the pattern, ending with a whole note.

13.

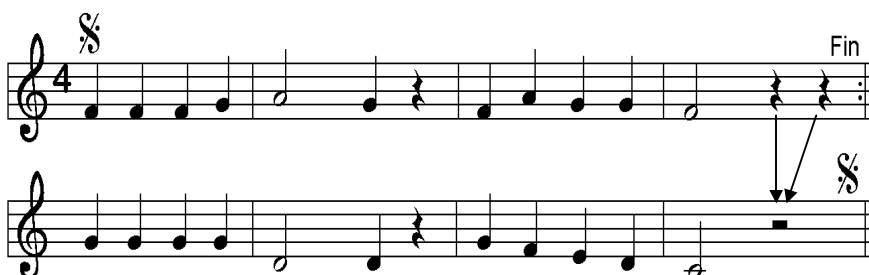
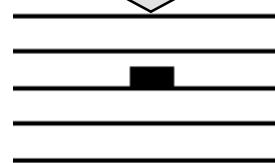
Exercise 13 is a 4/4 time piece consisting of three staves. The first staff begins with a treble clef and a 4/4 time signature. It starts with three quarter rests, followed by a series of eighth and quarter notes. A note on the second line of the staff is labeled "sol". The second staff continues the melody with eighth and quarter notes. The third staff features a continuous eighth-note pattern, ending with a half note and a quarter rest.

La demi-pause :

6



ou



CHANSONS

1.



2.



3.

Exercise 3 is an 8-measure piece in 4/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, followed by a whole rest, then D5, E5, F5, G5, and a whole rest. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, followed by a whole rest, then D4, E4, F4, G4, and a whole rest. The third staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The fourth staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The piece ends with a double bar line.

4.

Exercise 4 is an 8-measure piece in 4/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The third staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The fourth staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The piece ends with a double bar line.

5.

Exercise 5 is an 8-measure piece in 4/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The third staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The fourth staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The piece ends with a double bar line.

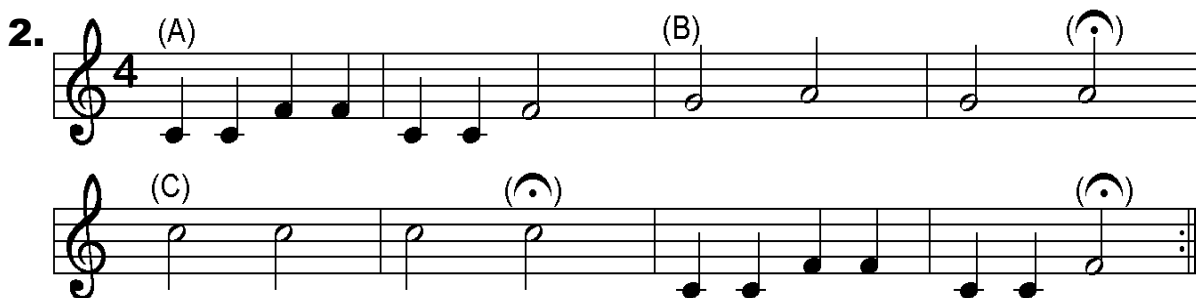
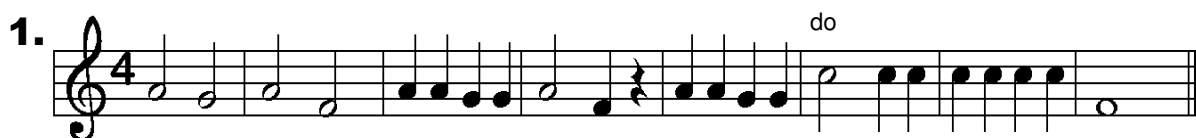
6.

Exercise 6 is an 8-measure piece in 4/4 time. The first staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The second staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The third staff contains a melody of quarter notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a whole rest. The fourth staff contains a bass line of quarter notes: G3, A3, B3, C4, D4, E4, F4, G4, followed by a whole rest. The piece ends with a double bar line.

Do aigu et Si aigu

7**8****9**

CHANSONS



5.

Exercise 5 is a 4/4 time piece consisting of six staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with rests. The second staff continues the melody. The third staff includes the word 'si' under a note. The fourth staff features a slur over the final two notes. The fifth and sixth staves complete the exercise with a final double bar line.

6.

Exercise 6 is a 4/4 time piece consisting of four staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with rests. The second staff continues the melody. The third staff features a slur over the final two notes. The fourth staff completes the exercise with a final double bar line.

7.

Exercise 7 is in 4/4 time and consists of three staves. The first staff begins with a quarter rest followed by a quarter note G4, then eighth notes A4, B4, and C5. The second staff continues with a half note D5, a quarter rest, a quarter note E5, and eighth notes F5, G5, and A5. The third staff continues with eighth notes B5, C6, and D6, followed by a half note E6, a quarter note F6, and a final quarter rest.

8.

Exercise 8 is in 4/4 time and consists of four staves. The first staff begins with a half rest, followed by eighth notes G4, A4, B4, and C5. The second staff continues with eighth notes D5, E5, F5, and G5. The third staff continues with eighth notes A5, B5, C6, and D6. The fourth staff continues with eighth notes E6, F6, G6, and A6, followed by a half note B6 and a final quarter rest. A 'sol' label is placed below the first staff, aligned with the first eighth note G4.

9.

Exercise 9 is in 4/4 time and consists of two staves. The first staff begins with a half rest, followed by eighth notes G4, A4, B4, and C5. The second staff continues with eighth notes D5, E5, F5, and G5, followed by a half note A5 and a final quarter rest.

10

Si grave

LA grave

SOL grave

➔

Sur le pont d'Avignon, On y danse, On y danse,
Sur le pont d'Avignon, On y danse tous en rond.
Les messieurs font comm' ça, Les dames font comm' ça...

➔

Mon père m'a don-né Des ru-bans, des ru-bans, Mon
père m'a don-né Des ru-bans sa-ti-nés.

1.

2.

3.

4.

5.

CHANSONS

1.

2.

Exercise 2 consists of two staves. The top staff is in treble clef with a 4/4 time signature. It contains four measures: Measure 1 has a half note G4 and a half note G4; Measure 2 has a half note A4 and a half note A4; Measure 3 has a half note B4 and a half note B4; Measure 4 has a half note C5 and a half note C5. The bottom staff is also in treble clef. It contains four measures: Measure 1 has a half note D5 and a half note D5; Measure 2 has a half note E5 and a half note E5; Measure 3 has a half note F5 and a half note F5; Measure 4 has a half note G5 and a half note G5. The piece ends with a double bar line at the end of the fourth measure.

[illegible]

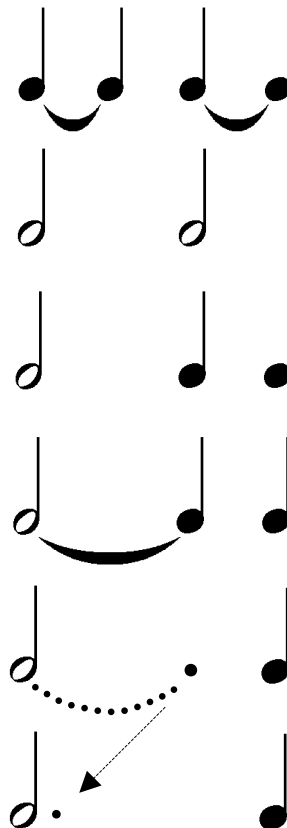
4.

The image shows a musical score for exercise 4, consisting of three staves of music. The first staff begins with a treble clef and a 4/4 time signature. It starts with a whole rest, followed by a repeat sign. The melody then consists of eighth and quarter notes. The second staff has two endings marked '1.' and '2.' above the first few measures. The third staff continues the melody, ending with a whole note and a double bar line.

5.

LA BLANCHE

p.o.i.n.t.é.e



6.

Pe - tit Pa - pa C'est au - jour - d'hui ta fê - te,

Ma - man m'a dit que tu n'é - tais pas là.

Voi - ci des fleurs pour cou - ron - ner ta tê - te, Un doux bai -

ser pour con - so - ler ton coeur. Pe - tit Pa - pa, Pe - tit Pa - pa !

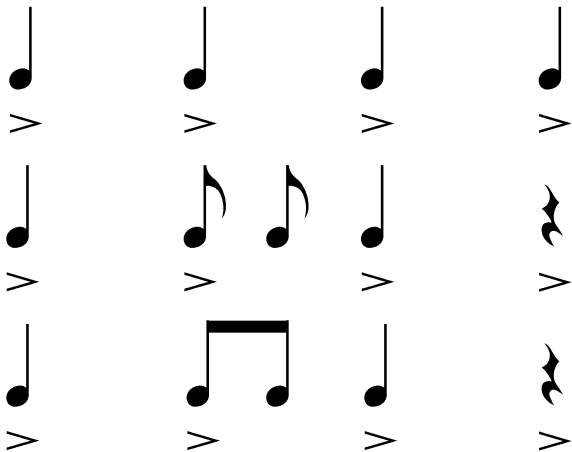
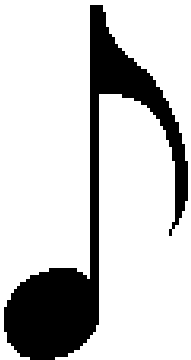
7.

8.

9.

La gamme de DO

LA CROCHE :



4

Plan - tons la vi - gne, La voi - là la jo - lie

vi - gne, Vi - gni, vi - gna, vi - gnons le vin, La voi-

là la jo - lie vi - gne au vin, La voi - là la jo - lie vi - gne.

1.

Exercise 1 consists of two staves in 4/4 time. The first staff contains measures 1 through 4, ending with a fermata on a half note. The second staff contains measures 5 through 8, ending with a whole note. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

2.

Exercise 2 consists of two staves in 4/4 time. The first staff contains measures 1 through 4, ending with a fermata on a half note. The second staff contains measures 5 through 8, ending with a whole note. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

3.

Exercise 3 consists of two staves in 4/4 time. The first staff contains measures 1 through 4, ending with a fermata on a half note. The second staff contains measures 5 through 8, ending with a whole note. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

4.

Exercise 4 consists of two staves in 4/4 time. The first staff contains measures 1 through 4, ending with a fermata on a half note. The second staff contains measures 5 through 8, ending with a whole note. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

5.

Exercise 5 consists of two staves in 4/4 time. The first staff contains measures 1 through 4, ending with a fermata on a half note. The second staff contains measures 5 through 8, ending with a whole note. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

6.

Exercise 6 consists of two staves in 4/4 time. The first staff contains measures 1 through 4, ending with a fermata on a half note. The second staff contains measures 5 through 8, ending with a whole note. The melody in the first staff is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (half). The bass line in the second staff is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter), E3 (half).

CHANSONS

1.

Exercise 1 consists of two staves in 4/4 time. The first staff begins with a whole rest, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns, ending with a whole note.

2.

Exercise 2 is a single staff in 4/4 time. It features four measures labeled A, B, C, and D. Each letter is followed by a half note with a fermata. The melody is composed of quarter and eighth notes.

3.

Exercise 3 consists of three staves in 4/4 time. The first two staves contain a melody with repeat signs at the beginning and end. The third staff continues the melody, marked with a fermata and a repeat sign. A "Fine" marking is placed above the second staff.

4.

Exercise 4 consists of four staves in 4/4 time. The first three staves contain a melody with various rhythmic values, including eighth and quarter notes. The fourth staff continues the melody, ending with a whole note.

[illegible]

6.

The musical score for exercise 6 consists of four staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody starts with a whole rest, followed by a series of eighth and quarter notes. The second staff continues the melody with similar rhythmic patterns. The third staff introduces sixteenth notes and eighth notes, creating a more active texture. The fourth staff concludes the exercise with a final cadence, ending on a whole note chord.

[illegible]

8.

The musical notation for exercise 8 consists of two staves. The first staff begins with a treble clef, a 4/4 time signature, and a whole rest. It then contains a series of notes and rests, including a half note, a quarter note, and a half note, with some notes having accidentals. The second staff continues the melody with similar note values and accidentals, ending with a double bar line.

9. 

10.

11.

12.

13.

LA GAMME DE DO

12**13**

⇒

A la pêche aux moules mou-les mou-les, Je n'veux plus al - ler, Ma-man,
Les gens de la vil-le, vil-le, vil - le, Ont pris mon pa - nier, Ma-man !

1.

2.

3.

4.

5.

6.

CHANSONS

1.

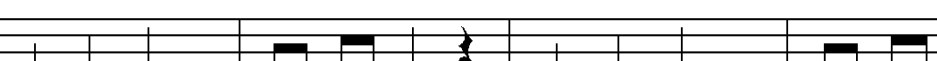
2.

3.

4.

The exercise consists of two staves. The first staff begins with a treble clef, a 4/4 time signature, and a whole rest. It then contains a series of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109

5.



The musical notation for exercise 5 consists of two staves. The top staff is in 4/4 time and contains four measures of music. The bottom staff is in 4/4 time and contains four measures of music. The notation includes various note values, rests, and bar lines.

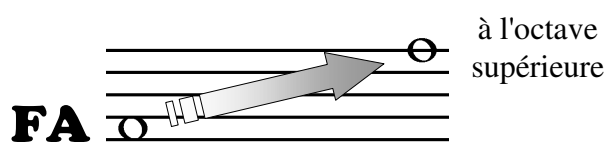
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7.

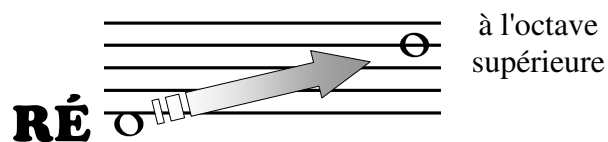
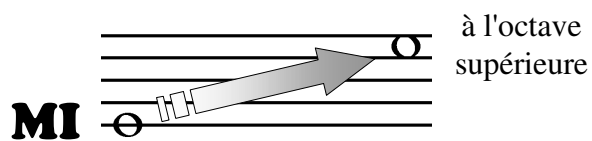
The image shows two staves of musical notation. The first staff is in 4/4 time and the second staff is in 3/4 time. Both staves contain a sequence of eighth and sixteenth notes, with some measures featuring beams and slurs.

8.

The musical notation for exercise 8 consists of three staves. The first staff begins with a treble clef and a '4' indicating the time signature. It contains a sequence of eighth and sixteenth notes, some beamed together. The second staff continues the melodic line with similar note values. The third staff starts with a whole rest, followed by a continuation of the note sequence, and ends with a half rest. Below the third staff, the text 'une « pause »' is written under the first rest and 'une « demi-pause »' is written under the final half rest.



14 **15** **16**



CHANSONS



3.

4.

5.

6.

7.

8.

9.

10.

11.

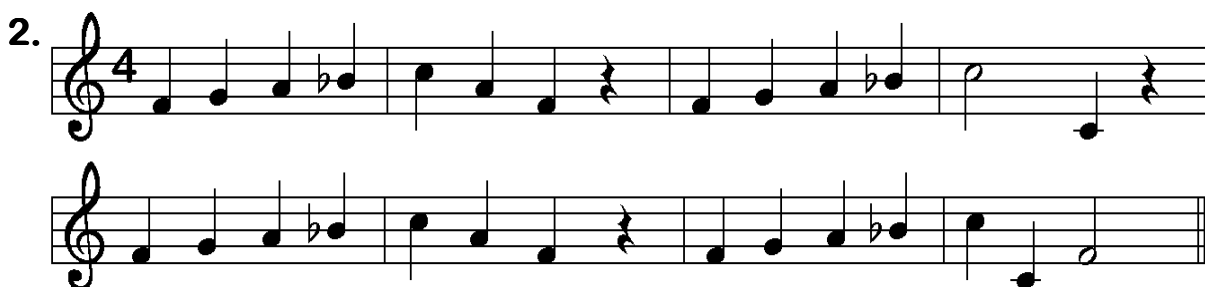
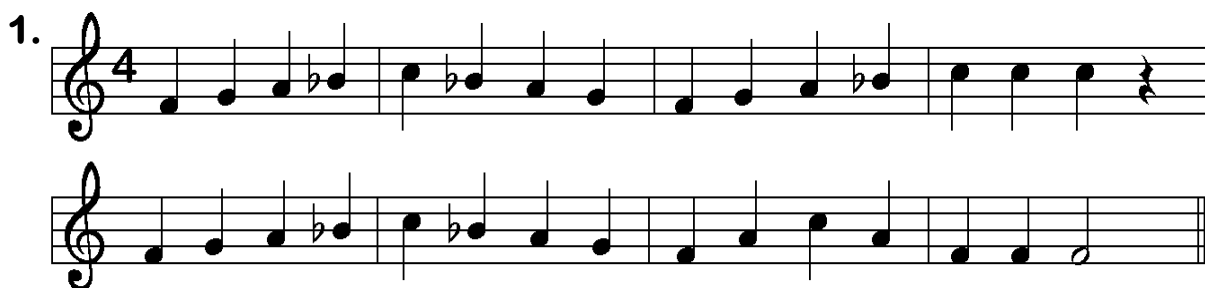
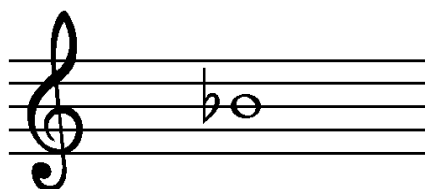
A

B

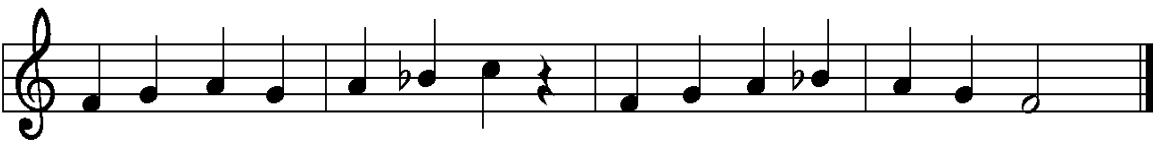
C

Rappel

LE SI BÉMOL

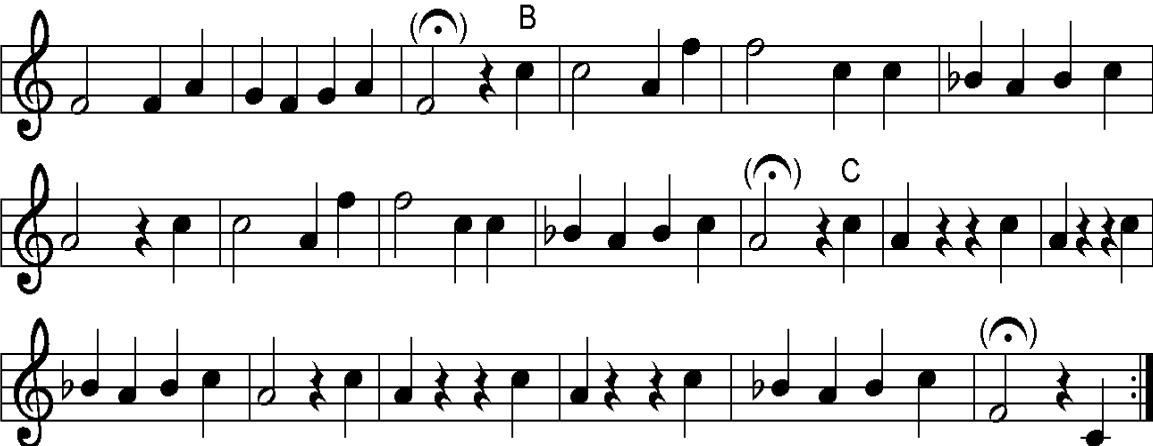


5.

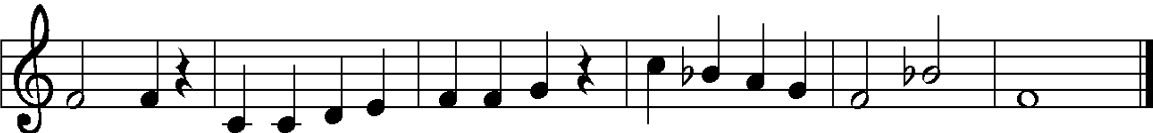


CHANSONS

1.



2.



3.



4.

5.

6.

LE SI BÉMOL

"à la clé"

7.

8. 

9.

Exercise 9 is a continuous eighth-note melody in 4/4 time, written in treble clef with a key signature of one flat (Bb). The melody consists of 16 measures. The first staff contains measures 1 through 8, and the second staff contains measures 9 through 16. The melody is a continuous eighth-note line with various intervals and rests.

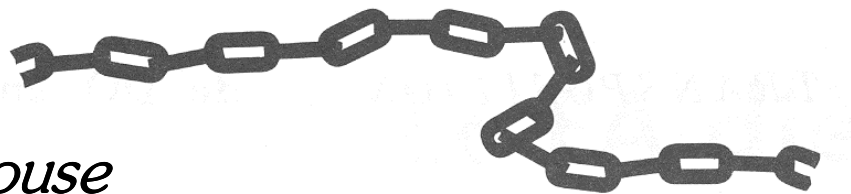
10. 

11.

The musical score for exercise 11 consists of three staves of music in 4/4 time, with a key signature of one flat (B-flat). The first staff begins with a treble clef and a 4/4 time signature. It contains a whole rest in the first measure, followed by a half note B-flat in the second, a quarter note C in the third, a quarter note D in the fourth, a half note E in the fifth, a quarter note F in the sixth, a quarter note G in the seventh, a half note A in the eighth, and a whole note B-flat in the ninth. The second staff begins with a treble clef and a 4/4 time signature. It contains a whole note B-flat in the first measure, followed by a repeat sign in the second measure. The third measure contains a quarter rest, followed by a quarter note C in the fourth, a quarter note D in the fifth, a half note E in the sixth, a quarter note F in the seventh, a quarter note G in the eighth, a half note A in the ninth, and a whole note B-flat in the tenth. The third staff begins with a treble clef and a 4/4 time signature. It contains a half note B-flat in the first measure, a quarter note C in the second, a quarter note D in the third, a half note E in the fourth, a quarter note F in the fifth, a quarter note G in the sixth, a half note A in the seventh, a quarter note B-flat in the eighth, a half note C in the ninth, and a whole note D in the tenth. The score concludes with a double bar line.

12.

The exercise is in 4/4 time with a key signature of one flat (B-flat). The melody on the top staff consists of eighth and quarter notes, with some measures containing beamed eighth notes. The bass line on the bottom staff provides a simple accompaniment using quarter and eighth notes. The piece concludes with a double bar line.



L' anacrouse

A

Nous vous di-sons mer-ci, vraiment de votre ac-cueil char-mant. Nous mant.

B

Nous vous di-sons mer-ci, vraiment de votre ac-cueil char-mant.

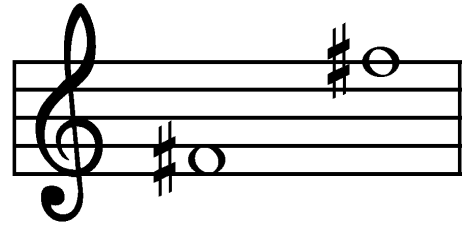
1.

2.

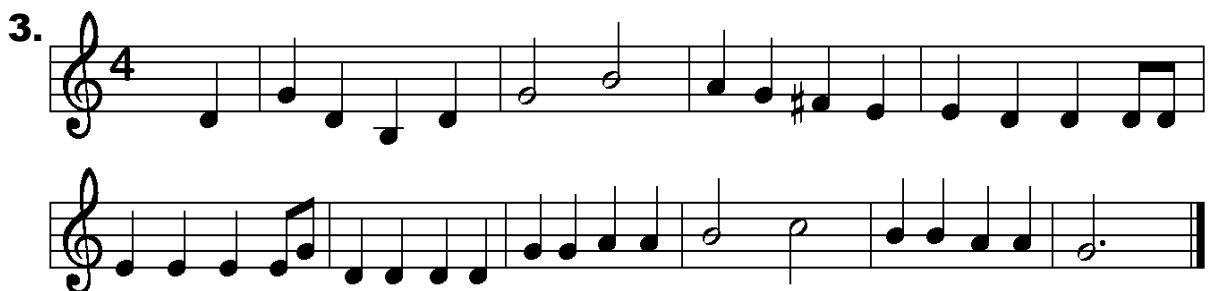
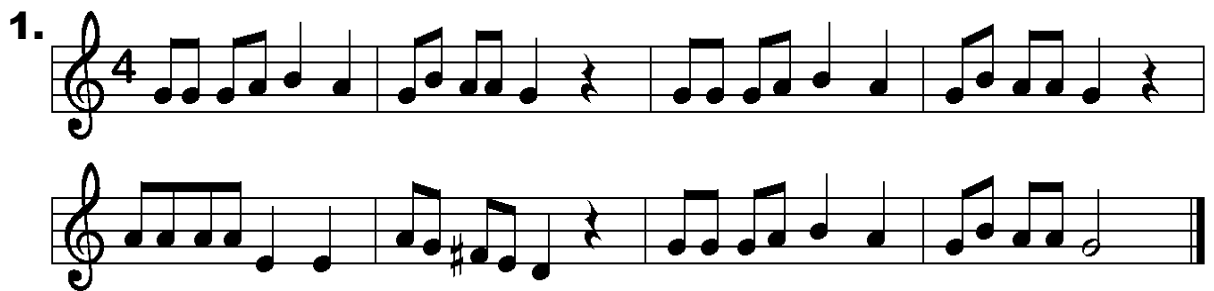
3.

4.

Le FA dièse



CHANSONS



4.

5.

6.

Le FA dièse "à la clé"

7.

8.

Musical notation for exercise 8, consisting of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The first staff contains a melody of eighth and quarter notes. The second staff contains a melody of eighth and quarter notes, ending with a double bar line and repeat dots.

9.

The image shows three staves of musical notation for exercise 9. The first staff contains 16 measures, the second 16 measures, and the third 8 measures. The key signature is one sharp (F#) and the time signature is 4/4. The notation includes eighth notes, quarter notes, and rests.

10.

Fine

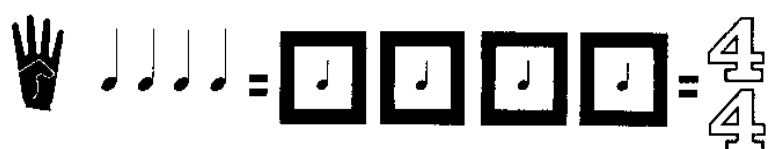
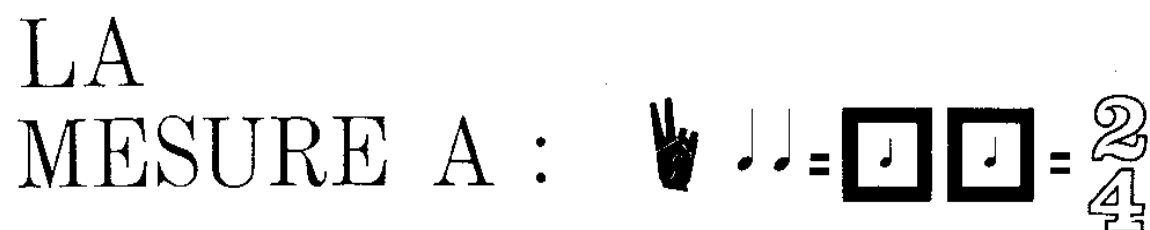
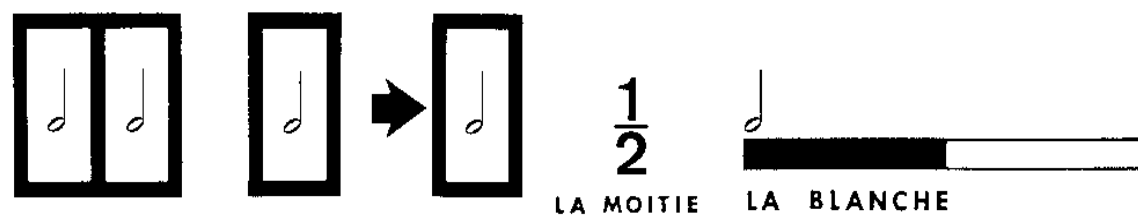
Da Capo

La gamme de SOL

1 2 3 4 5 6 7 8

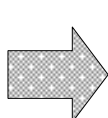
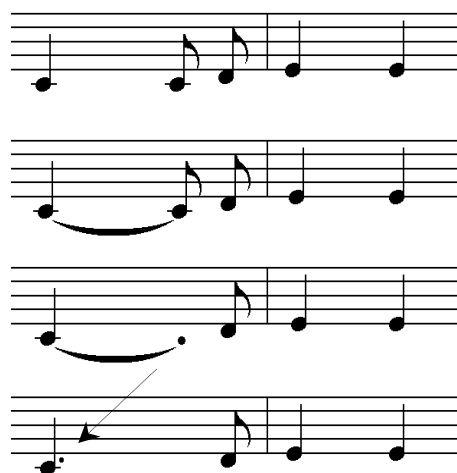
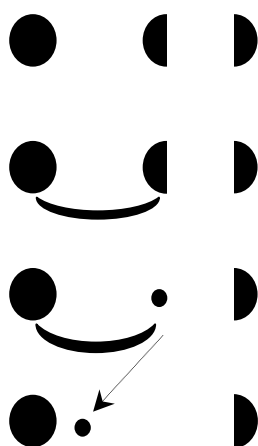
La gamme de SOL

CHIFFRES



LA NOIRE POINTÉE

.....



Faut - il nous quit - ter sans es - poir, Sans es - poir de re - tour, Faut -

il nous quit - ter sans es - poir de ___ nous re - voir un jour ? Ce

n'est qu'un au - re - voir, mes frèr's, Ce n'est qu'un au - re - voir, Oui,

nous nous re - ver - rons, mes frèr's Ce ___ n'est qu'un au - re voir !

Paroles : R.P. Sevin (1882-1951)

1.

Exercise 1 consists of two staves in 4/4 time. The first staff begins with a quarter note on C4, followed by eighth notes D4, E4, and F4, then a quarter rest. The second staff continues with a quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter rest. This pattern repeats, with the second staff ending on a quarter note on C5 and a quarter rest.

2.

Exercise 2 consists of two staves in 4/4 time. The first staff begins with a quarter note on C4, followed by eighth notes D4, E4, and F4, then a quarter rest. The second staff continues with a quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter rest. This pattern repeats, with the second staff ending on a quarter note on C5 and a quarter rest.

3.

Exercise 3 consists of two staves in 4/4 time. The first staff begins with a quarter note on C4, followed by eighth notes D4, E4, and F4, then a quarter rest. The second staff continues with a quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter rest. This pattern repeats, with the second staff ending on a quarter note on C5 and a quarter rest.

4.

Exercise 4 consists of two staves in 4/4 time. The first staff begins with a quarter note on C4, followed by eighth notes D4, E4, and F4, then a quarter rest. The second staff continues with a quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter rest. This pattern repeats, with the second staff ending on a quarter note on C5 and a quarter rest.

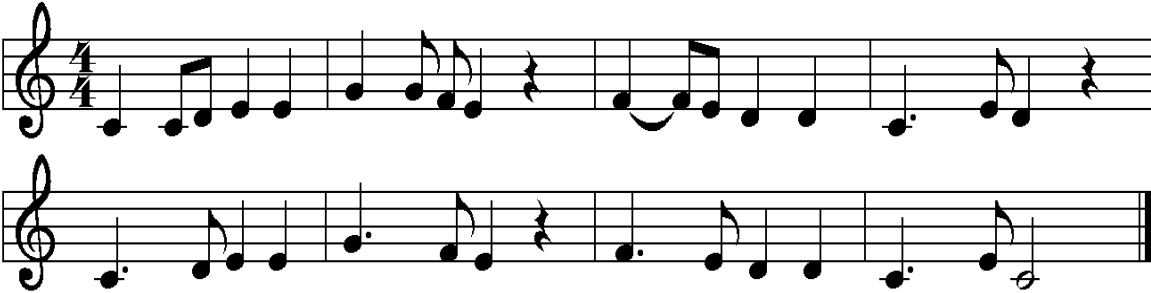
5.

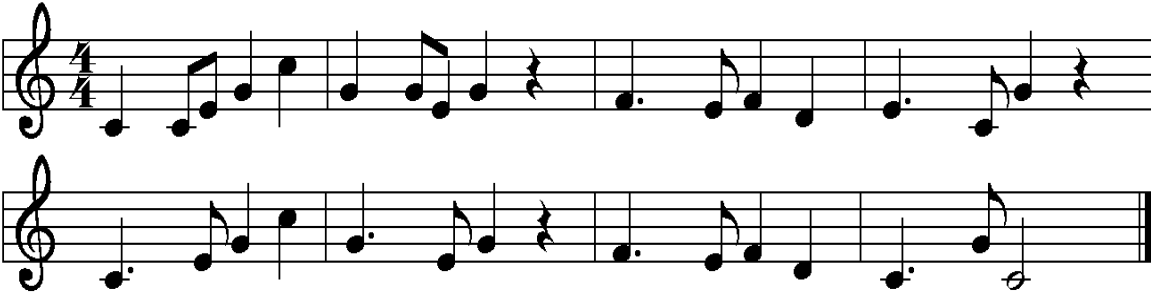
Exercise 5 consists of two staves in 4/4 time. The first staff begins with a quarter note on C4, followed by eighth notes D4, E4, and F4, then a quarter rest. The second staff continues with a quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter rest. This pattern repeats, with the second staff ending on a quarter note on C5 and a quarter rest.

6.

Exercise 6 consists of two staves in 4/4 time. The first staff begins with a quarter note on C4, followed by eighth notes D4, E4, and F4, then a quarter rest. The second staff continues with a quarter note on G4, followed by eighth notes A4, B4, and C5, then a quarter rest. This pattern repeats, with the second staff ending on a quarter note on C5 and a quarter rest.

7.  Musical notation for exercise 7, measures 1-2. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a final half note in measure 8.

8.  Musical notation for exercise 8, measures 1-2. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a final half note in measure 8.

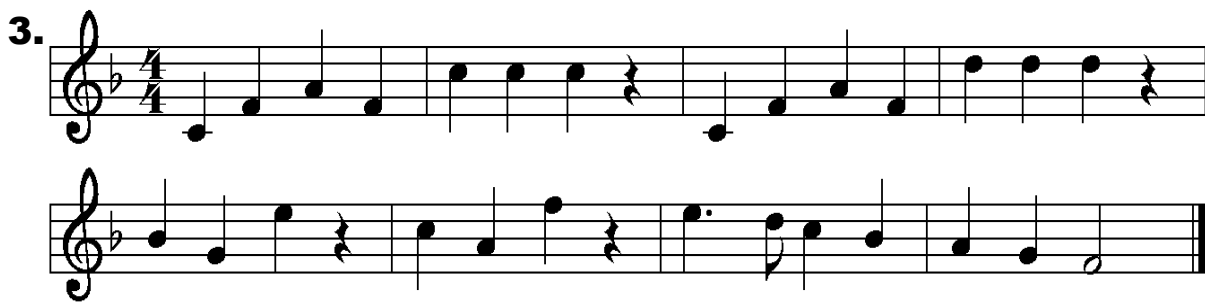
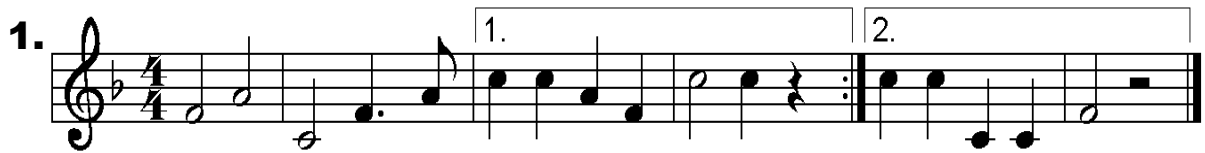
9.  Musical notation for exercise 9, measures 1-2. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a final half note in measure 8.

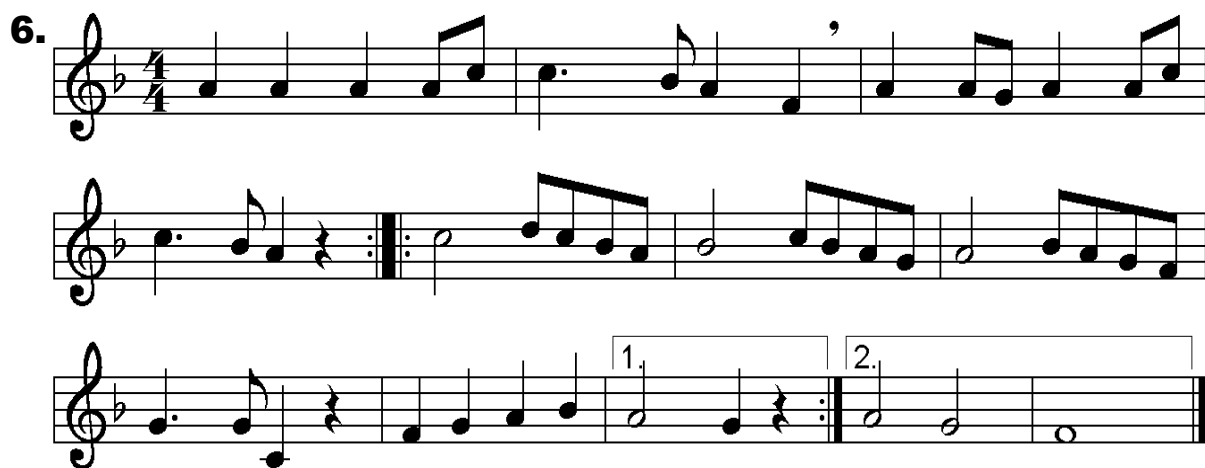
10.  Musical notation for exercise 10, measures 1-2. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a final half note in measure 8.

11.  Musical notation for exercise 11, measures 1-2. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a final half note in measure 8.

12.  Musical notation for exercise 12, measures 1-2. The first staff contains measures 1-4, and the second staff contains measures 5-8. The key signature has one sharp (F#), and the time signature is 4/4. The melody consists of eighth and quarter notes, with a final half note in measure 8.

CHANSONS





9.

The musical notation for exercise 9 consists of two staves. The first staff begins with a treble clef and a common time signature (C). It contains a sequence of notes: a half note G4, a quarter note A4, a dotted quarter note B4, an eighth note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter rest, and a whole rest. The second staff continues the melody from the first staff, starting with a half note G4, a quarter note A4, a dotted quarter note B4, an eighth note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a quarter note A5, a quarter note B5, a quarter note C6, a quarter note B5, a quarter note A5, a quarter note G5, a quarter note F5, a quarter note E5, a quarter note D5, a quarter note C5, and ending with a whole rest.

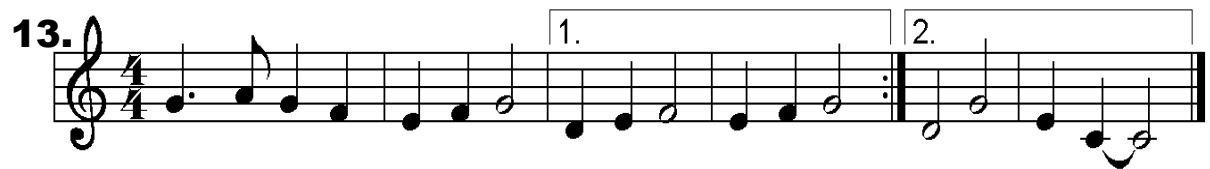
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11.

The image shows three staves of musical notation for exercise 11. The first staff begins with a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes with various rests. The second staff continues the melody, featuring a repeat sign (double bar line with two dots) in the middle. The third staff concludes the exercise with a final double bar line and repeat dots. The notation is clean and uses standard musical symbols.

12.

The image shows three staves of musical notation for exercise 12. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 4/4. The first staff contains a melody starting on G4, moving stepwise up to D5, then down to G4, and ending with a repeat sign. The second staff contains a melody starting on G4, moving stepwise up to D5, then down to G4, and ending with a repeat sign. The third staff contains a melody starting on G4, moving stepwise up to D5, then down to G4, and ending with a repeat sign.



17.

Exercise 17 is in 4/4 time and B-flat major. It consists of three staves. The first staff begins with a half note B-flat, followed by quarter notes C, D, E, F, G, A, B-flat, and a half note C. It ends with a repeat sign. The second staff continues with quarter notes D, E, F, G, A, B-flat, C, and D. The third staff continues with quarter notes E, F, G, A, B-flat, C, D, and E, ending with a repeat sign.

18.

Exercise 18 is in 4/4 time and D major. It consists of three staves. The first staff begins with a half note D, followed by quarter notes E, F#, G, A, B, C#, and a half note D. It ends with a sharp sign above the final measure. The second staff continues with quarter notes E, F#, G, A, B, C#, D, and E. The third staff continues with quarter notes F#, G, A, B, C#, D, E, and F#, ending with a repeat sign.

19.

Exercise 19 is in common time and C major. It consists of three staves labeled A, B, and C. Each staff has a fermata over the final measure. The third staff ends with a repeat sign. Staff A begins with a half note C, followed by quarter notes D, E, F, G, A, B, C, and a half note C. Staff B begins with a half note C, followed by quarter notes D, E, F, G, A, B, C, and a half note C. Staff C begins with a half note C, followed by quarter notes D, E, F, G, A, B, C, and a half note C.

20.

Exercise 20 is in 4/4 time and D major. It consists of two staves. The first staff begins with a half note D, followed by quarter notes E, F#, G, A, B, C#, and a half note D. The second staff continues with quarter notes E, F#, G, A, B, C#, D, and E, ending with a repeat sign.

LE BÉCARRE

21

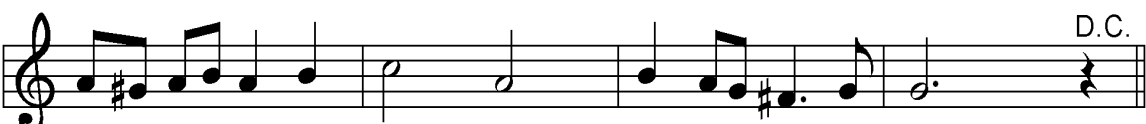
 = *note naturelle*

1.



Fin

2.



Fine

D.C.

3.

Exercise 3 is a six-staff musical piece in 4/4 time. The first staff starts with a treble clef and a 4/4 time signature. The second staff contains first and second endings, indicated by '1.' and '2.' above the staff. The third staff features a key signature change to B-flat major, marked with a flat symbol and a 'B' in parentheses. The exercise concludes with a double bar line on the sixth staff.

4.

Exercise 4 is a five-staff musical piece in common time (C). The first staff begins with a treble clef and a common time signature. The exercise concludes with a double bar line on the fifth staff.

5.

Exercise 5 consists of three staves in treble clef with a key signature of one sharp (F#). The first staff is in common time (C) and contains a half note, followed by a quarter note, an eighth note, and a sixteenth note, then a half note, a quarter note, and a half note. The second staff begins with a comma, followed by a half note, a quarter note, and a half note, then a quarter note, an eighth note, and a sixteenth note, followed by a half note, a quarter note, and a half note. The third staff includes first and second endings, indicated by '1.' and '2.' above the measures.

6.

Exercise 6 consists of three staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various eighth and sixteenth note patterns, including slurs and ties.

7.

Exercise 7 consists of two staves in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The notation includes various eighth and sixteenth note patterns, with a sharp sign (#) above a note in the first staff.

8.

Exercise 8 consists of three staves in treble clef with a key signature of one sharp (F#) and a common time signature (C). The notation includes various eighth and sixteenth note patterns, with a sharp sign (#) above a note in the third staff.

9.

Exercise 9 is written in 4/4 time. It consists of five staves. The first staff begins with a treble clef and a 4/4 time signature. The melody is composed of eighth and quarter notes, with some rests. The second staff continues the melody, featuring a key signature change to one sharp (F#) in the second measure. The third staff includes a measure with a key signature change to one flat (Bb), indicated by a (b) above the note. The fourth and fifth staves continue the melodic line, with the fifth staff ending with a double bar line and repeat dots.

10.

Exercise 10 is written in common time (C). It consists of two staves. The first staff begins with a treble clef and a common time signature. The melody is composed of quarter and eighth notes, with some rests. The second staff continues the melody, featuring a key signature change to one flat (Bb) in the first measure. The exercise ends with a double bar line.

11.

Exercise 11 is written in common time (C). It consists of four staves. The first staff begins with a treble clef and a common time signature. The melody is composed of quarter and eighth notes, with some rests. The second staff includes a first ending (1.) and a second ending (2.) marked "Fine". The third and fourth staves continue the melody, with the fourth staff ending with a double bar line and the marking "D.C." (Da Capo).

12.

Rappel

LA GAMME DE DO

LA GAMME DE FA

LA GAMME DE SOL

Rappel



LA MESURE

à ♪ ♪ ♪ noires

La mesure à 3 temps



♪ *La blanche pointée*

1.

2.

3.



RÉ

➡

Fais do - do, Co - lin, mon p'tit frè - re,
Fais do - do, t'au - ras du lo - lo.

1.

2.

3.

4.

5.

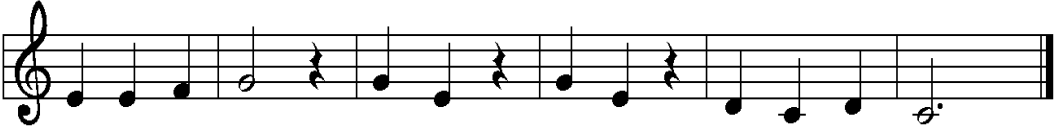
6.



FA

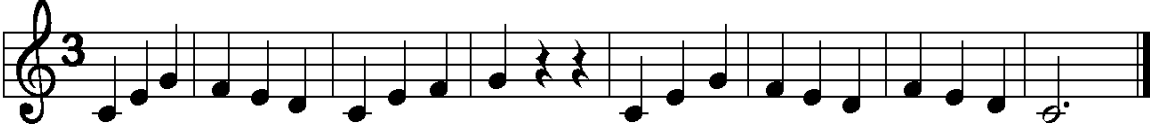


Cou-cou, cou-cou, Au fond des bois, Le so-leil luit, le

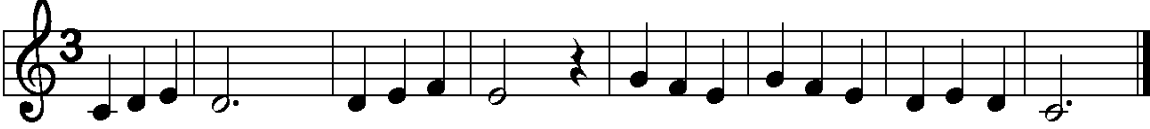


ciel est tout bleu, Cou-cou, cou-cou On est heu-reux.

1.



2.



3.



4.



5.



6.



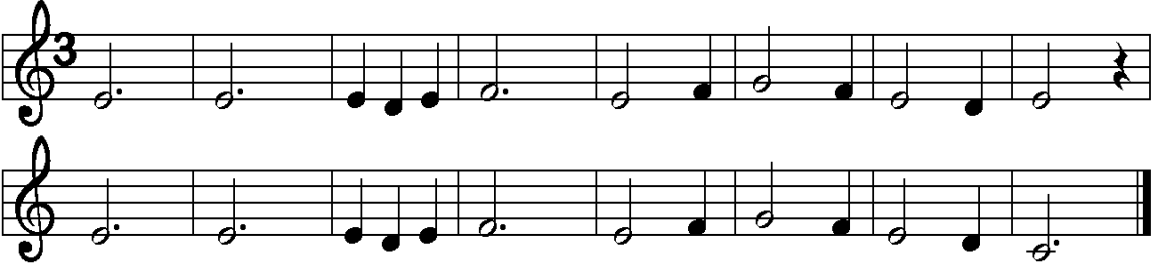
CHANSONS

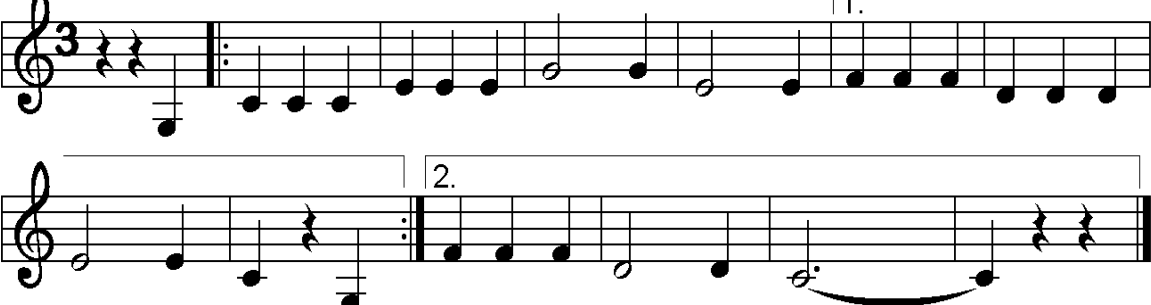
1. 

2. 

3. 

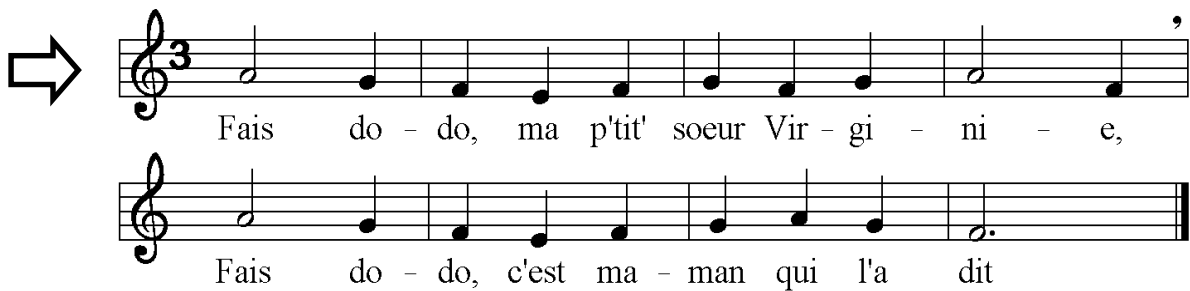
4. 

5. 

6. 



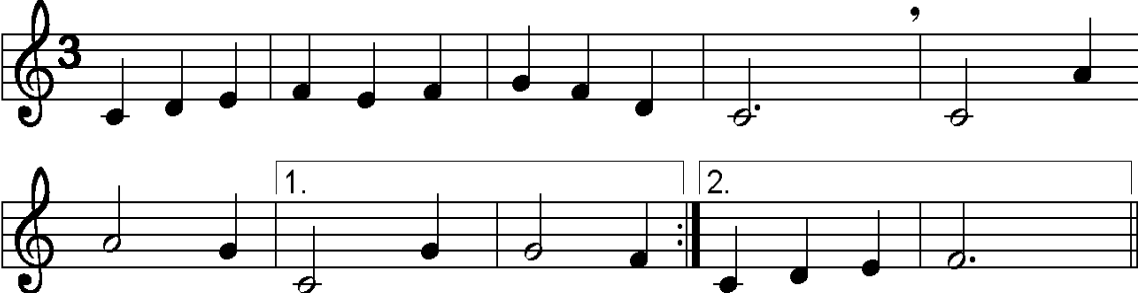
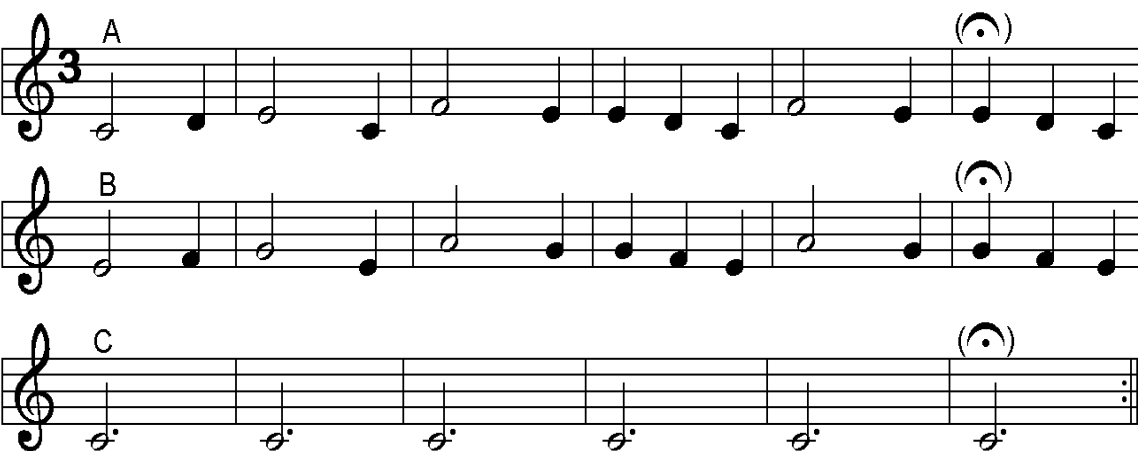
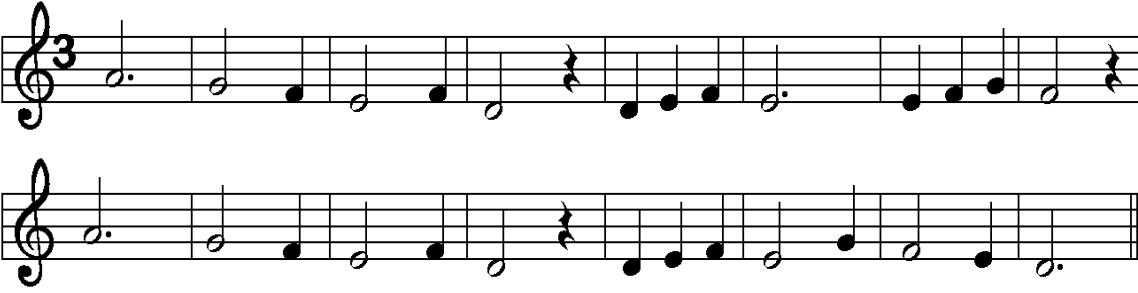
LA



The image displays eight numbered musical staves, each containing a sequence of eighth-note patterns in 3/4 time. The patterns are as follows:

- Staff 1:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 2:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 3:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 4:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 5:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 6:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 7:** A continuous eighth-note scale starting on G4 and ascending to E5.
- Staff 8:** A continuous eighth-note scale starting on G4 and ascending to E5.

CHANSONS

1. 
2. 
3. 
4. 
5. 

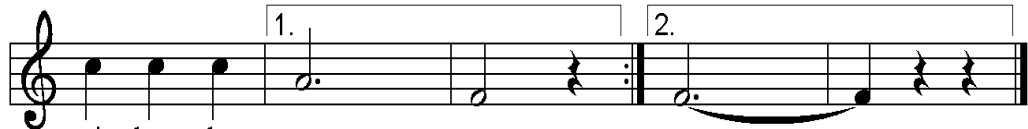


DO AIGU

DO À L'OCTAVE SUPÉRIEURE

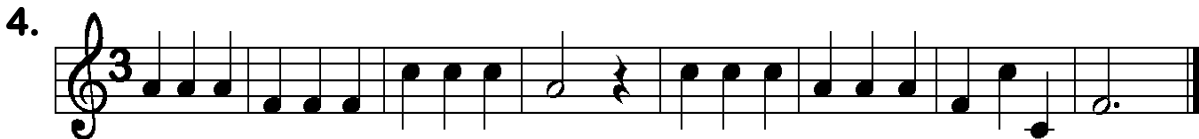


Trempe' ton pain, Ma-rie, Trempe' ton pain, Ma-rie, Trempe' ton
Trempe' ton pain, Ma-rie, Trempe' ton pain, Ma-rie, Trempe' ton



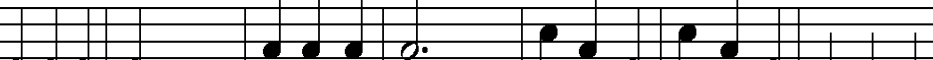
pain dans la sou - pe,
pain dans le

vin. _____



CHANSONS

1.

[illegible][illegible]

4.

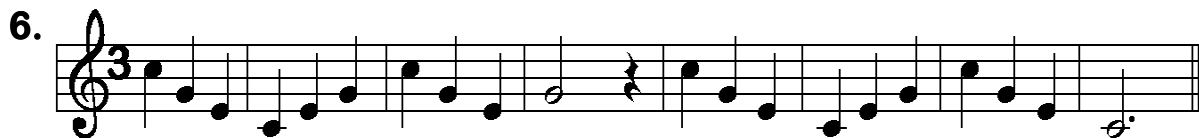
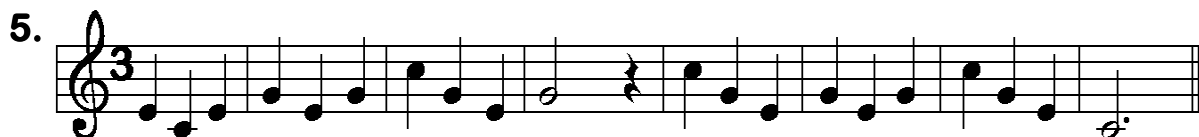
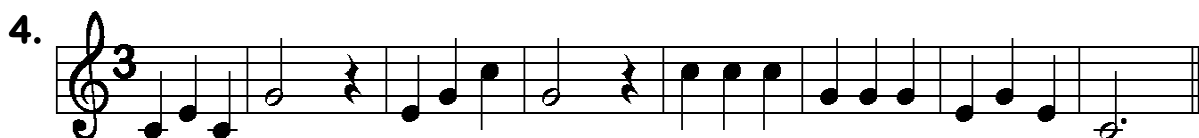
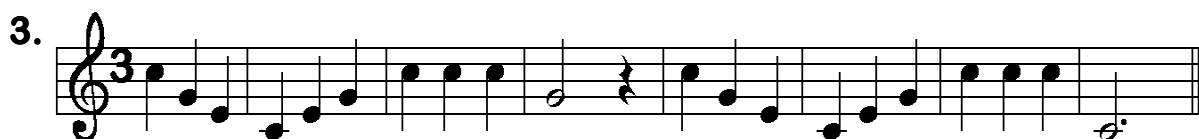
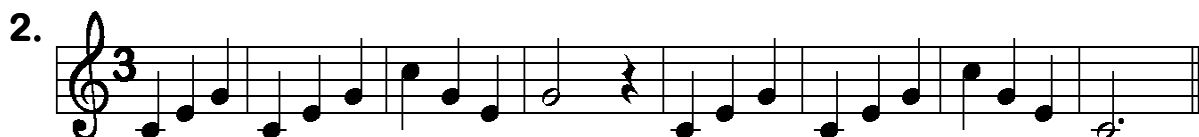
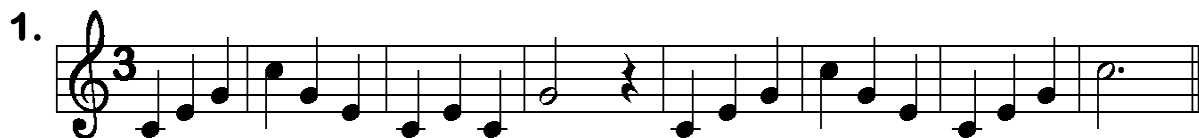
Exercise 4 is a short piece in 3/4 time, starting with a treble clef. The melody begins with a quarter rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second staff continues the melody with a quarter note C5, a half note D5, and a quarter note E5. The piece concludes with a final cadence on a whole note C5.



L'accord



parfait



7.

CHANSONS

1.

2.



SI

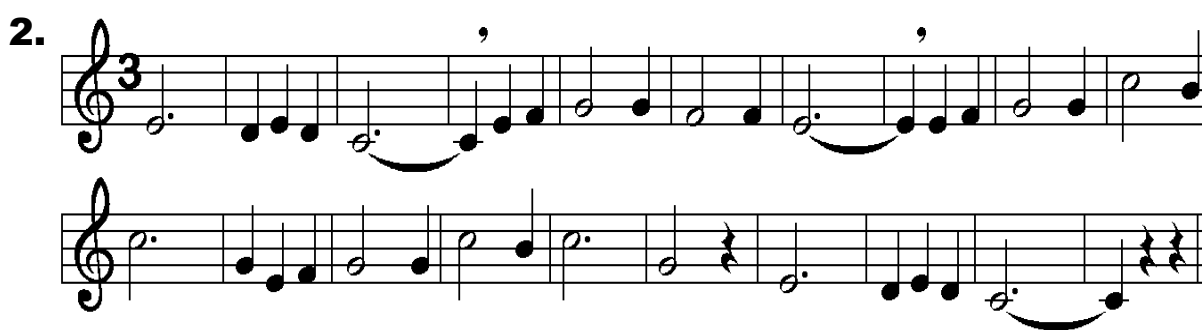
➔

Bon voy - ag' Mon - sieur Du - mol - let,
A Saint-Ma - lo dé - bar - quez sans nau - fra - ge,
Bon voy - ag' Mon - sieur Du - mol - let,
Et re - ve - nez si le pa - ys vous plaît.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.



CHANSONS



4. A

B

C

D

5.

6.

Si
La
Sol graves

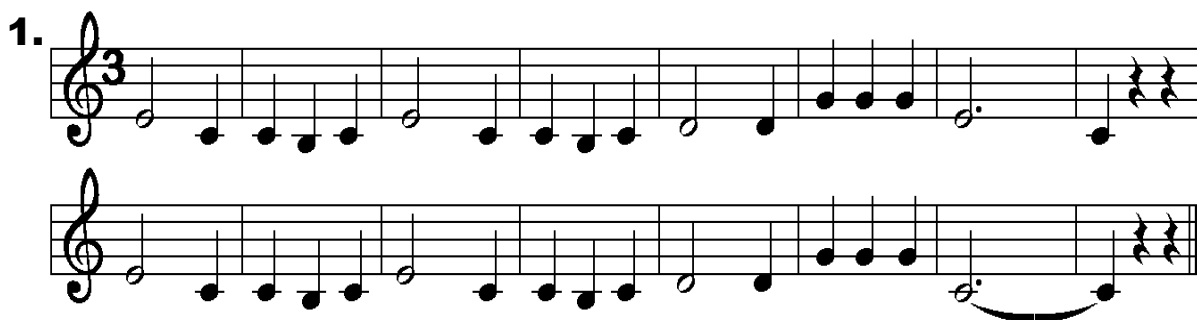


Fais do - do, ma p'tit' sœur Vir - gi - ni - e,
Fais do - do, c'est Ma - man qui l'a dit.

Ah ! Ah ! Ah oui vrai - ment,
Ca - det Rous - sell' est bon en - fant !

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

CHANSONS



5.

Exercise 5 consists of two staves in 3/4 time. The first staff contains measures 1 through 8, ending with a repeat sign. The second staff contains measures 9 through 16, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests.

6.

Exercise 6 consists of two staves in 3/4 time. The first staff contains measures 1 through 8, with section labels A (measures 1-4) and B (measures 5-8). The second staff contains measures 9 through 16, with section labels C (measures 9-12) and D (measures 13-16). The melody includes eighth, quarter, and half notes, with some rests and slurs.

7.

Exercise 7 consists of three staves in 3/4 time. The first staff contains measures 1 through 16, ending with a repeat sign. The second staff contains measures 17 through 24, ending with a double bar line. The third staff contains measures 25 through 32, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests and slurs.

8.

Exercise 8 consists of three staves in 3/4 time. The first staff contains measures 1 through 24, ending with a repeat sign. The second staff contains measures 25 through 32, ending with a double bar line. The third staff contains measures 33 through 40, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests and slurs.

9.

Exercise 9 consists of two staves in 3/4 time. The first staff contains measures 1 through 16, ending with a repeat sign. The second staff contains measures 17 through 32, ending with a double bar line. The melody is composed of eighth and quarter notes, with some rests and slurs.

10.

11.

12.

LA GAMME

La croche :

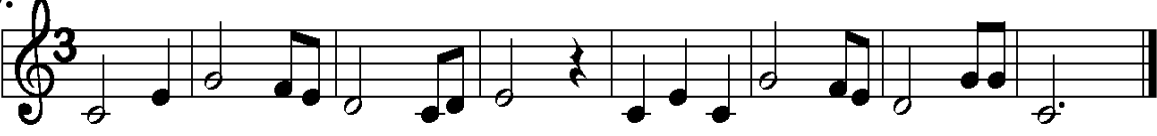


6. 

7. 

8. 

9. 

10. 

CHANSONS

1. 



2. 


3.

4.

5.

6.

Detailed description: The image displays four musical exercises, numbered 3 through 6, each in 3/4 time. Exercise 3 consists of four staves of music. Exercise 4 consists of two staves. Exercise 5 consists of three staves. Exercise 6 consists of four staves. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and bar lines. Exercise 6 features some longer note values with fermatas in the third staff.

12

⇒

Fer-di - nand, nand, Haus-se - moi, moi, Que je
voie la fu-sée vo - lan - te ; Fer-di - nand, nand, Hausse -
moi, moi, Que je voie la fu-sée vo - ler !

1.

Fer-di - nand, nand, Haus-se - moi, moi, Que je
voie la fu-sée vo - lan - te ; Fer-di - nand, nand, Hausse -
moi, moi, Que je voie la fu-sée vo - ler !

2.

Fer-di - nand, nand, Haus-se - moi, moi, Que je
voie la fu-sée vo - lan - te ; Fer-di - nand, nand, Hausse -
moi, moi, Que je voie la fu-sée vo - ler !

3.

Fer-di - nand, nand, Haus-se - moi, moi, Que je
voie la fu-sée vo - lan - te ; Fer-di - nand, nand, Hausse -
moi, moi, Que je voie la fu-sée vo - ler !

4.

Exercise 4 consists of two measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a quarter rest. The second measure contains a half note G5, a quarter note F5, a quarter note E5, a half note D5, a quarter note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter rest. The exercise ends with a double bar line.

5.

Exercise 5 consists of two measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a quarter rest. The second measure contains a half note G5, a quarter note F5, a quarter note E5, a half note D5, a quarter note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter rest. The exercise ends with a double bar line.

CHANSONS

1.

Exercise 1 consists of two measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a quarter rest. The second measure contains a half note G5, a quarter note F5, a quarter note E5, a half note D5, a quarter note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter rest. The exercise ends with a double bar line.

2.

Exercise 2 consists of two measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, a quarter note B4, a half note C5, a quarter note D5, a quarter note E5, a quarter note F5, a quarter note G5, a half note A5, and a quarter rest. The second measure contains a half note G5, a quarter note F5, a quarter note E5, a half note D5, a quarter note C5, a quarter note B4, a quarter note A4, a half note G4, and a quarter rest. The exercise ends with a double bar line.

3.

4.

5.

6.

LA GAMME

➔

Prends garde au loup, ber-gè - re, Prends garde au loup,
Il est au bois qui re - gar-de qui re - gar - de,
Il est au bois qui re - gar-de tes mou - tons.

1.

2.

3.

4.

5.

Exercise 5 consists of two staves in 3/4 time. The first staff contains measures 1 and 2, ending with a fermata. The second staff contains measures 3 and 4, ending with a fermata. The melody is composed of eighth and quarter notes.

6.

Exercise 6 consists of two staves in 3/4 time. The first staff contains measures 1 and 2, ending with a fermata. The second staff contains measures 3 and 4, ending with a fermata. The melody is composed of eighth and quarter notes.

7.

Exercise 7 consists of two staves in 3/4 time. The first staff contains measures 1 and 2, ending with a fermata. The second staff contains measures 3 and 4, ending with a fermata. The melody is composed of eighth and quarter notes.

8.

Exercise 8 consists of two staves in 3/4 time. The first staff contains measures 1 and 2, ending with a fermata. The second staff contains measures 3 and 4, ending with a fermata. The melody is composed of eighth and quarter notes.

9.

Exercise 9 consists of two staves in 3/4 time. The first staff contains measures 1 and 2, ending with a fermata. The second staff contains measures 3 and 4, ending with a fermata. The melody is composed of eighth and quarter notes.

10.

Exercise 10 consists of two staves in 3/4 time. The first staff contains measures 1 and 2, ending with a fermata. The second staff contains measures 3 and 4, ending with a fermata. The melody is composed of eighth and quarter notes.

CHANSONS

1.

Exercise 1 consists of three staves of music in 3/4 time. The first staff contains measures 1 through 6, ending with a half note on G4. The second staff contains measures 7 through 10, ending with a half note on G4. The third staff contains measures 11 and 12, which conclude with a final double bar line. The melody is primarily composed of eighth and quarter notes, with some rests.

2.

Exercise 2 consists of three staves of music in 3/4 time. The first staff contains measures 1 through 6, ending with a half note on G4. The second staff contains measures 7 through 10, ending with a half note on G4. The third staff contains measures 11 and 12, which conclude with a final double bar line. The melody is primarily composed of eighth and quarter notes, with some rests.

3.

Exercise 3 consists of three staves of music in 3/4 time. The first staff contains measures 1 through 6, ending with a half note on G4. The second staff contains measures 7 through 10, ending with a half note on G4. The third staff contains measures 11 and 12, which conclude with a final double bar line. The melody is primarily composed of eighth and quarter notes, with some rests.

4.

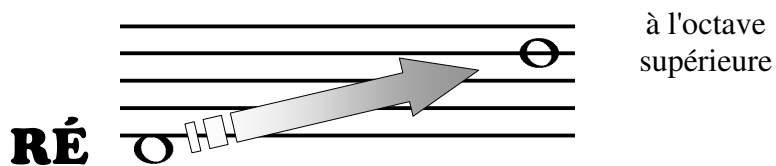
Exercise 4 consists of four measures of music in 3/4 time. The first measure contains a whole rest, a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The fourth measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3. The piece ends with a double bar line.

5.

Exercise 5 consists of four measures of music in 3/4 time. The first measure contains a whole rest, a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The fourth measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3. The piece ends with a double bar line.

6.

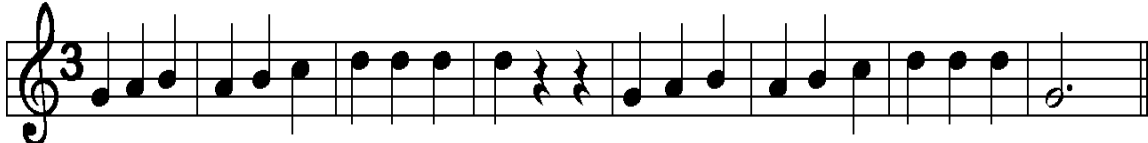
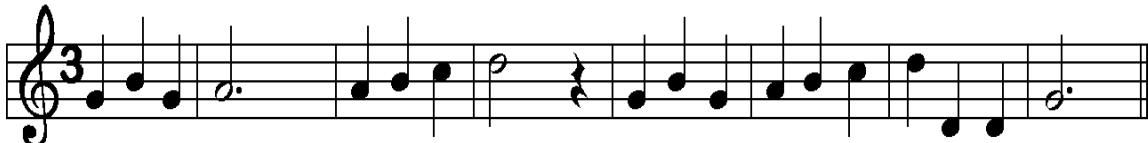
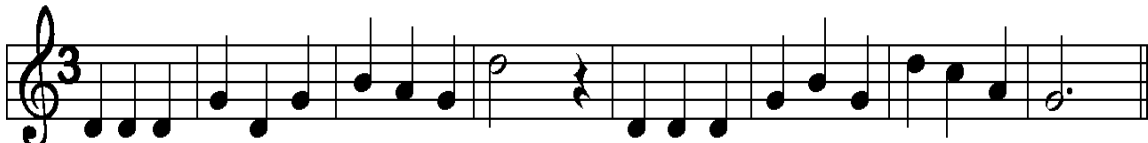
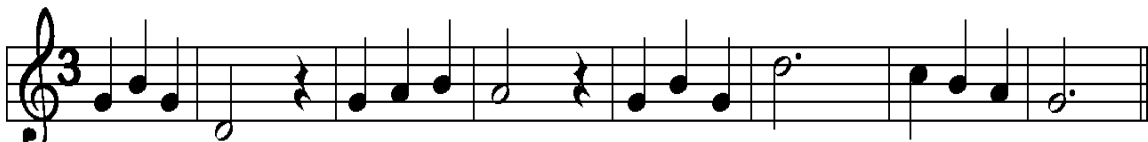
Exercise 6 consists of four measures of music in 3/4 time. The first measure contains a whole rest, a quarter note G4, a quarter note A4, and a half note B4. The second measure contains a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The third measure contains a quarter note F4, a quarter note E4, a quarter note D4, and a half note C4. The fourth measure contains a quarter note B3, a quarter note A3, a quarter note G3, and a half note F3. The piece ends with a double bar line.



➔



Le bon roi Da - go - bert A - vait sa cu-
lotte à l'en-vers. Le grand Saint E - loi lui dit : Ô mon
roi, Vo-tre Ma - jes - té est mal cu - lot - tée. C'est vrai lui
dit le roi, Je vais la re-mettre à l'endroit. _____

1. 
2. 
3. 
4. 
5. 

CHANSONS

1.

Exercise 1 consists of four measures of music in 3/4 time. The first measure contains two eighth rests followed by an eighth note G4, a quarter note A4, and a quarter note B4. The second measure contains quarter notes C5, B4, A4, and G4. The third measure contains quarter notes F4, E4, D4, and C4. The fourth measure contains a half note B3, a quarter note A3, and a quarter note G3. The piece ends with a double bar line.

2.

Exercise 2 consists of five measures of music in 3/4 time. The first measure contains quarter notes G3, A3, and B3. The second measure contains quarter notes C4, D4, and E4. The third measure contains quarter notes F4, G4, and A4. The fourth measure contains a half note B4 and a quarter note C5. The fifth measure contains quarter notes B4, A4, and G4. The piece ends with a double bar line.

3.

Exercise 3 consists of two measures of music in 3/4 time. The first measure contains quarter notes G3, A3, and B3. The second measure contains quarter notes C4, D4, and E4. The piece ends with a double bar line.

4.

5.

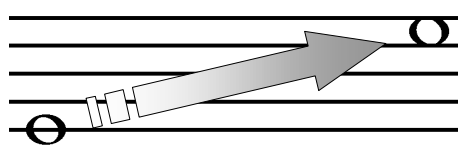
6.

7.

8.

15

MI



à l'octave
supérieure

⇒

La lai-ne des mou-tons, C'est nousqui la ton-
dai-ne, La lai-ne des mou-tons, C'est nousqui la ton-
dons, Ton-dons, ton-dons, La lai-ne des mou-
tai-nes, Ton-dons, ton-dons, La lai-ne des mou-tons.

- 1.
- 2.
- 3.
- 4.
- 5.
- 6.

CHANSONS

1.

Exercise 1 consists of three measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The notation is written on a single staff.

2.

Exercise 2 consists of three measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The notation is written on a single staff.

3.

Exercise 3 consists of three measures of music in 3/4 time. The first measure contains a half note G4, a quarter note A4, and a quarter note B4. The second measure contains a half note C5, a quarter note B4, and a quarter note A4. The third measure contains a half note G4, a quarter note F4, and a quarter note E4. The notation is written on a single staff.

4.

Exercise 4 consists of three measures of music in 3/4 time. The first measure contains a quarter rest, a quarter note G4, and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The piece concludes with a double bar line.

5.

Exercise 5 consists of three measures of music in 3/4 time. The first measure contains a quarter rest, a quarter note G4, and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The piece concludes with a double bar line.

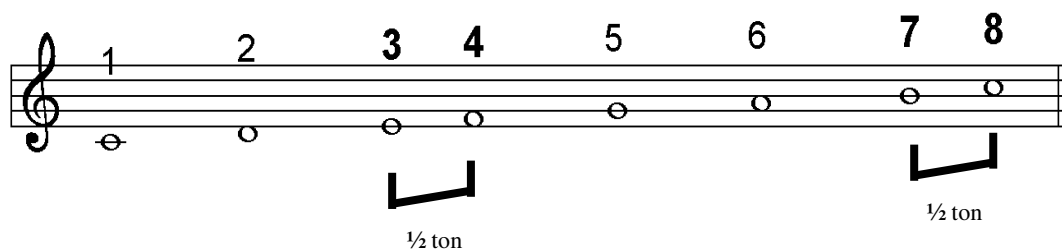
6.

Exercise 6 consists of four measures of music in 3/4 time. The first measure contains a quarter rest, a quarter note G4, and a quarter note A4. The second measure contains a half note B4 and a quarter note C5. The third measure contains a half note D5 and a quarter note E5. The fourth measure contains a half note F5 and a quarter note G5. The piece concludes with a double bar line.

CHANSONS



Rappel

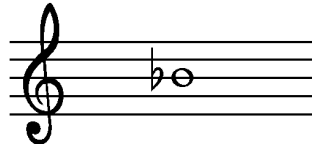


Transposition

de DO en FA

17

LE SI BÉMOL



de Do

Quand j'é - tais chez mon pè - re, Ap-pren - ti pas - tou-
 riau, Il m'a mis dans la lan - de pour gar - der les trou-
 piaux, Trou - piaux, trou - piaux, Je n'en n'a - vais
 guè - re, Trou-piaux, trou-piaux, Je n'en a - vais biau.

en Fa

Quand j'é - tais chez mon pè - re, Ap-pren - ti pas - tou-
 riau, Il m'a mis dans la lan - de pour gar - der les trou-
 piaux, Trou - piaux, trou - piaux, Je n'en n'a - vais
 guè - re, Trou-piaux, trou-piaux, Je n'en a - vais biau.

CHANSONS

1.

Musical score for exercise 1, consisting of four staves in 3/4 time. The melody is written on the first staff, and the accompaniment is on the second, third, and fourth staves. The key signature has one flat (B-flat). The exercise ends with a double bar line and repeat dots.

2.

Musical score for exercise 2, consisting of one staff in 3/4 time. The melody is written on the staff. The key signature has one flat (B-flat). The exercise is divided into four measures labeled A, B, C, and D. It ends with a double bar line and repeat dots.

3.

Musical score for exercise 3, consisting of two staves in 3/4 time. The melody is written on the first staff, and the accompaniment is on the second staff. The key signature has one flat (B-flat). The exercise is divided into four measures labeled A, B, C, and D. It ends with a double bar line and repeat dots.

4.

Musical score for exercise 4, consisting of three staves in 3/4 time. The melody is written on the first staff, and the accompaniment is on the second and third staves. The key signature has one flat (B-flat). The exercise ends with a double bar line and repeat dots.

5.

Exercise 5 consists of three measures of music in 3/4 time. The first measure contains a whole rest, a quarter rest, and a quarter note G4. The second measure contains a quarter note A4, a quarter note B4, and a quarter note C5. The third measure contains a quarter note D5, a quarter note E5, a quarter note F5, and a quarter note G5. The key signature has one flat (Bb).

6.

Exercise 6 consists of four measures of music in 3/4 time. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The fourth measure contains a quarter note B5, a quarter note C6, and a quarter note D6. The key signature has one flat (Bb).

7.

Exercise 7 consists of three measures of music in 3/4 time. The first measure contains a quarter note G4, a quarter note A4, and a quarter note B4. The second measure contains a quarter note C5, a quarter note D5, and a quarter note E5. The third measure contains a quarter note F5, a quarter note G5, and a quarter note A5. The key signature has one flat (Bb).

Le Si bémol "à la clé"

8.

Exercise 8 consists of three measures of music in 3/4 time, key of B-flat major. The first measure contains a whole rest, a quarter rest, and a half note B-flat. The second measure contains a quarter note A, a quarter note G, a quarter note F, a half note E, and a quarter note D. The third measure contains a quarter note C, a quarter note B-flat, a quarter note A, a half note G, and a quarter note F. The exercise ends with a double bar line.

9.

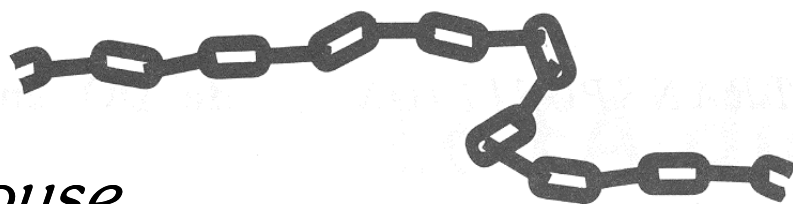
Exercise 9 consists of three measures of music in 3/4 time, key of B-flat major. The first measure contains a whole rest, a quarter rest, and a half note B-flat. The second measure contains a quarter note A, a quarter note G, a quarter note F, a half note E, and a quarter note D. The third measure contains a quarter note C, a quarter note B-flat, a quarter note A, a half note G, and a quarter note F. The exercise ends with a double bar line.

10.

Exercise 10 consists of two measures of music in 3/4 time, key of B-flat major. The first measure contains a quarter note B-flat, a quarter note A, a quarter note G, a half note F, and a quarter note E. The second measure contains a quarter note D, a quarter note C, a quarter note B-flat, a half note A, and a quarter note G. The exercise ends with a double bar line.

11.

Exercise 11 consists of three measures of music in 3/4 time, key of B-flat major. The first measure contains a whole rest, a quarter rest, and a half note B-flat. The second measure contains a quarter note A, a quarter note G, a quarter note F, a half note E, and a quarter note D. The third measure contains a quarter note C, a quarter note B-flat, a quarter note A, a half note G, and a quarter note F. The exercise ends with a double bar line.



L' anacrouse

A

Meu - nier, tu dors, ton mou-lin va trop vi - te, Meu - fort !

B

Meu - nier, tu dors, ton mou-lin va trop vi - te, fort !

1.

2.

3.

Exercise 3 consists of three staves in 3/4 time, key of B-flat major. The first staff contains measures 1-3. The second staff contains measures 4-6. The third staff contains measures 7-9, ending with a double bar line. The melody is primarily eighth and quarter notes, with some rests.

4.

Exercise 4 consists of four staves in 3/4 time, key of B-flat major. The first staff contains measures 1-4. The second staff contains measures 5-8. The third staff contains measures 9-12. The fourth staff contains measures 13-16, ending with a double bar line. The melody features a descending eighth-note scale in measures 1-4 and 5-8, followed by quarter and eighth notes.

5.

Exercise 5 consists of three staves in 3/4 time, key of B-flat major. The first staff contains measures 1-4, with a first ending bracket over measures 3-4. The second staff contains measures 5-8, with a second ending bracket over measures 5-8. The third staff contains measures 9-12, ending with a double bar line. The melody is primarily eighth and quarter notes.

19

Transposition de DO en SOL

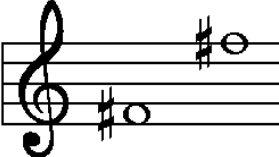
A



B



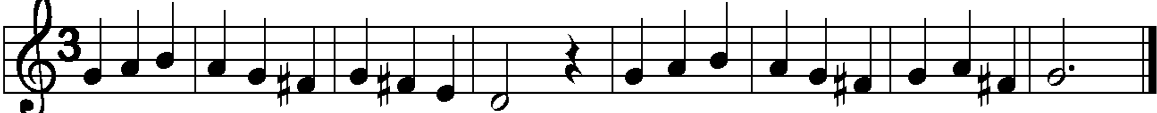
FA DIÈSE



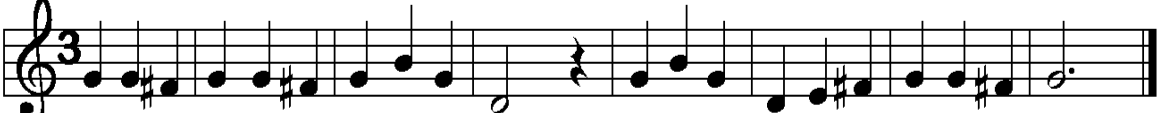
C



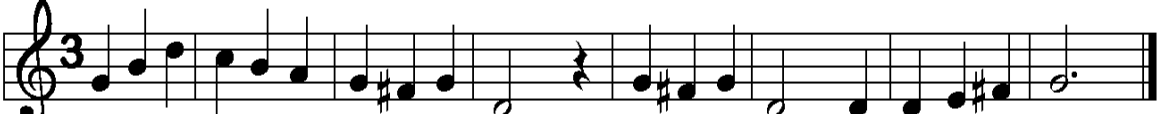
1.



2.



3.



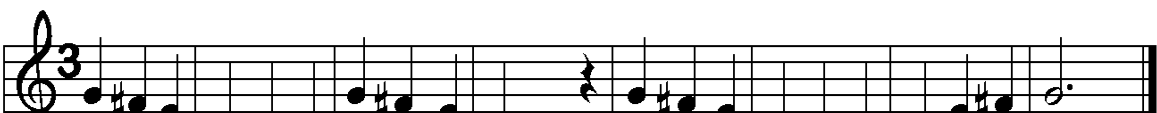
4.



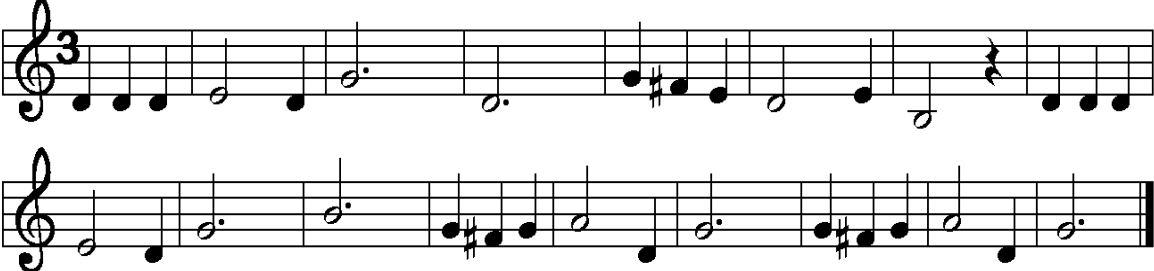
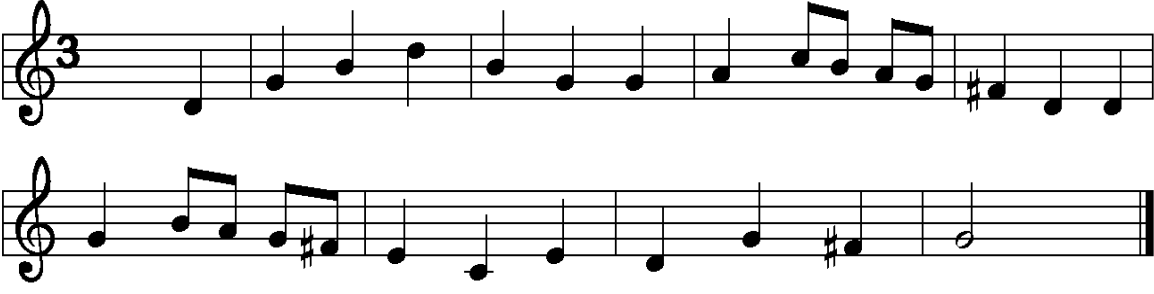
5.



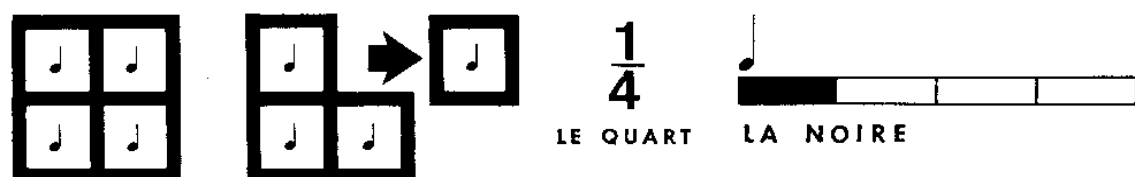
6.



CHANSONS

1. 
2. 
3. 
4. 
5. 

CHIFFRES



LA
MESURE A :  $\text{♪♪} = \boxed{\text{♪}} \boxed{\text{♪}} = \frac{2}{4}$

 $\text{♪♪♪} = \boxed{\text{♪}} \boxed{\text{♪}} \boxed{\text{♪}} = \frac{3}{4}$

 $\text{♪♪♪♪} = \boxed{\text{♪}} \boxed{\text{♪}} \boxed{\text{♪}} \boxed{\text{♪}} = \frac{4}{4}$



LE FA DIÈSE "à la clé"



6.

Exercise 6 consists of two staves of music in 3/4 time with a key signature of one sharp (F#). The first staff contains a melody with eighth and quarter notes, including two measures with double sharps (F##) indicated below. The second staff continues the melody with eighth and quarter notes, ending with a double sharp (F##) indicated below.

7.

Exercise 7 consists of three staves of music. Staff A is in 3/4 time, key of D major (one sharp), and contains a melody starting on D4. Staff B continues the melody. Staff C concludes the exercise with a final D4 note and a repeat sign.

8.

A B C

D

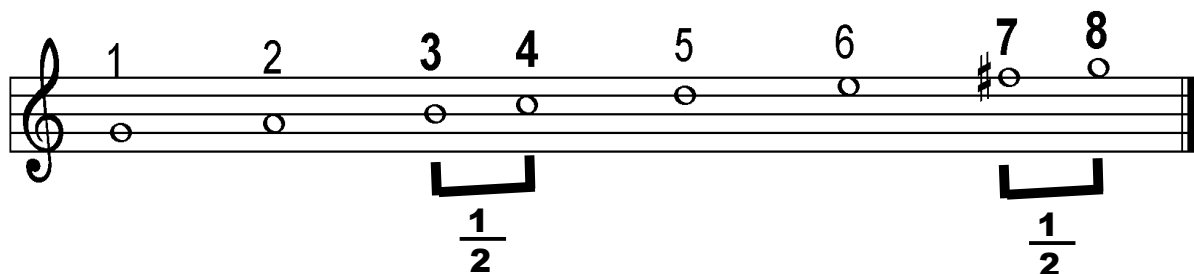
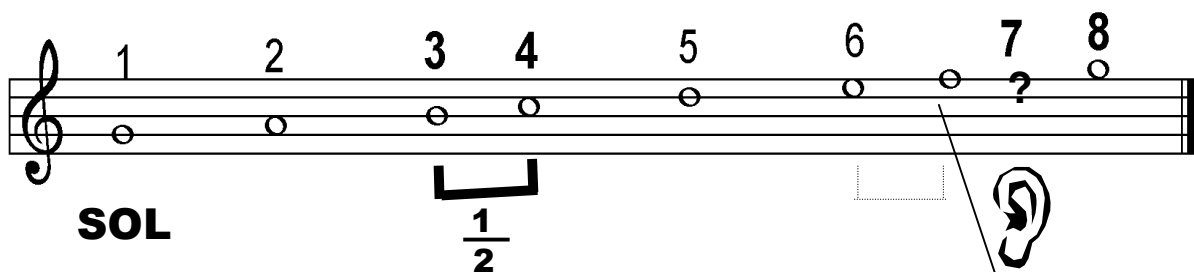
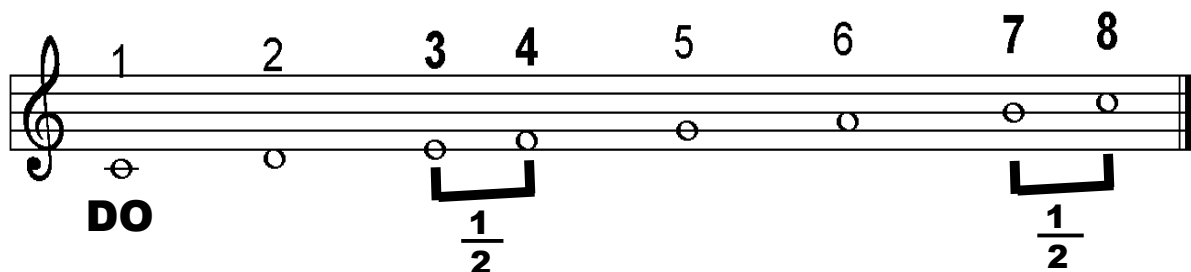
9.

The musical notation for exercise 9 consists of two staves in treble clef, with a key signature of one sharp (F#) and a time signature of 3/4. The first staff begins with a whole rest, followed by a quarter note G4, a quarter note A4, and a quarter note B4. The second staff begins with a half note C5, followed by a quarter note D5, a quarter note E5, and a quarter note F#5. The piece concludes with a double bar line.

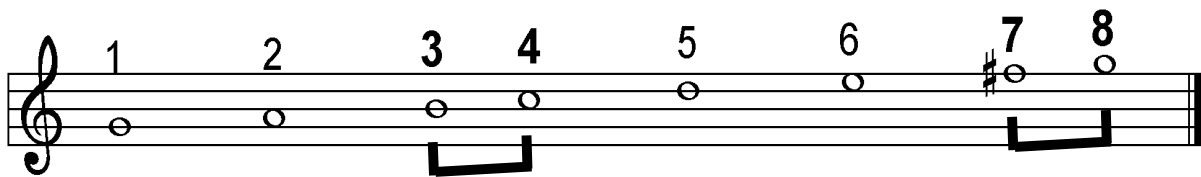
Rappel :

MI-FA : $\frac{1}{2}$ ton

SI-DO : $\frac{1}{2}$ ton



La gamme de SOL



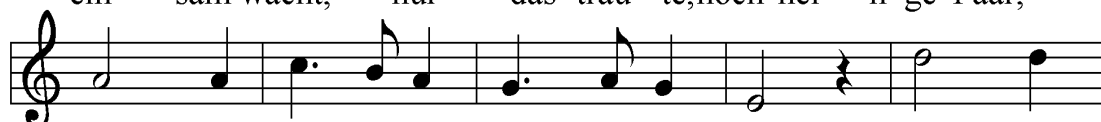
LA NOIRE POINTÉE



Stil ____ le Nacht, hei - li - ge Nacht, Al - les schläft,



ein - sam wacht, nur das trau - te, hoch hei - li - ge Paar,

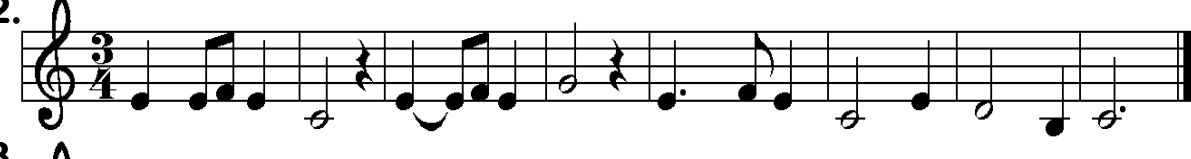


Hol - der Kna - be im lo - cki - gen Haar, Schlafe in



himm - li - scher Ruh' ____ Schla - fe in himm - li - scher Ruh' ____

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

10. 

11. 

12. 

CHANSONS

1.

Exercise 1 consists of two staves. The first staff contains measures 1 through 8, ending with a half note G4. The second staff contains measures 9 through 16, ending with a half note G4. The key signature is one flat (Bb) and the time signature is 3/4.

2.

Exercise 2 consists of three staves. The first staff contains measures 1 through 12, ending with a half note G4. The second staff contains measures 13 through 20, ending with a half note G4. The third staff contains measures 21 through 24, ending with a half note G4. The key signature is one flat (Bb) and the time signature is 3/4.

3.

Exercise 3 consists of three staves. The first staff contains measures 1 through 12, ending with a half note G4. The second staff contains measures 13 through 20, ending with a half note G4. The third staff contains measures 21 through 24, ending with a half note G4. The key signature is one sharp (F#) and the time signature is 3/4.

4.

Exercise 4 is a short piece in 3/4 time, consisting of four staves. The melody is written on the top staff, and the bass line is written on the bottom staff. The exercise ends with a double bar line.

5.

Exercise 5 is a short piece in 3/4 time, consisting of three staves. The melody is written on the top staff, and the bass line is written on the bottom staff. The exercise ends with a double bar line.

6.

Exercise 6 is a short piece in 3/4 time, consisting of two staves. The melody is written on the top staff, and the bass line is written on the bottom staff. The exercise is divided into three sections labeled A, B, and C. Section A is the first staff, Section B is the second staff, and Section C is the third staff. The exercise ends with a double bar line.

7.

Exercise 7 is a three-staff piece in 3/4 time. The first staff features a melody starting on G4, moving through A4, Bb4, and C5, then descending. The second and third staves provide accompaniment with eighth and quarter notes, including rests.

8.

Exercise 8 is a three-staff piece in 3/4 time. The first staff features a melody starting on G4, moving through A4, Bb4, and C5, then descending. The second and third staves provide accompaniment with eighth and quarter notes, including rests.

9.

Exercise 9 is a four-staff piece in 3/4 time. The first staff features a melody starting on G4, moving through A4, Bb4, and C5, then descending. The second and third staves provide accompaniment with eighth and quarter notes, including rests. The fourth staff contains a melody with eighth and quarter notes.

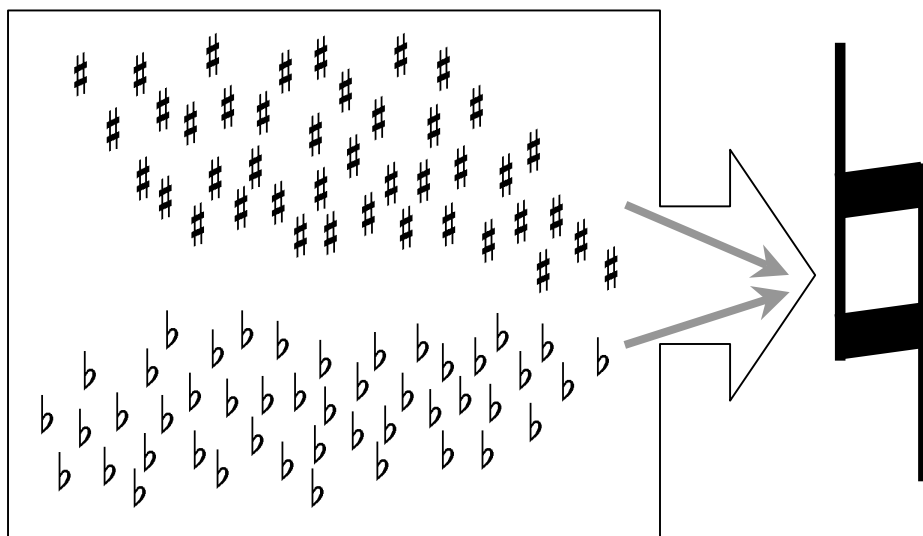
10.

11.

12.

LE BÉCARRE

= *note naturelle*



CHANSONS

1.

2.

Exercise 2 is a six-staff musical piece in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef. It begins with a half note B-flat, followed by a quarter note G, and then a series of eighth and quarter notes. The piece concludes with a double bar line.

3.

Exercise 3 is a three-staff musical piece in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef. It begins with a half note B-flat, followed by a quarter note G, and then a series of eighth and quarter notes. The piece concludes with a double bar line.

4.

Exercise 4 is a two-staff musical piece in 3/4 time with a key signature of one flat (B-flat). The melody is written in the treble clef. It begins with a half note B-flat, followed by a quarter note G, and then a series of eighth and quarter notes. The piece concludes with a double bar line.

5.

Exercise 5 consists of three staves in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts on G4, moving stepwise up to D5, then down to G4, and finally up to B4. The second staff continues the melody, featuring a sharp sign (F#) on the second measure. The third staff concludes the exercise with a double bar line.

6.

Exercise 6 consists of two staves in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts on G4, moving stepwise up to D5, then down to G4, and finally up to B4. The second staff continues the melody, featuring a sharp sign (F#) on the second measure. The exercise concludes with a double bar line.

7.

Exercise 7 consists of three staves in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts on G4, moving stepwise up to D5, then down to G4, and finally up to B4. The second staff continues the melody, featuring a sharp sign (F#) on the second measure. The third staff concludes the exercise with a double bar line. The word "Fine" is written above the second staff.

8.

Exercise 8 consists of four staves in 3/4 time. The first staff begins with a treble clef and a key signature of one flat (Bb). The melody starts on G4, moving stepwise up to D5, then down to G4, and finally up to B4. The second staff continues the melody, featuring a sharp sign (F#) on the second measure. The third staff continues the melody, featuring a sharp sign (F#) on the second measure. The fourth staff concludes the exercise with a double bar line.

9.

Rappel

La gamme de FA

La gamme de SOL

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APPRENDRE LA MUSIQUE...

Aiguise la *sensibilité*

Exerce la *coordination* des mouvements

Élabore l'*ambidextérité*

(usage simultané, adroit et indépendant des deux mains)

Éduque la *mémoire*

Amplifie la capacité intellectuelle d'*invention*

Développe la *pensée représentative*

(« *audition intérieure* »)

Cultive la faculté mentale d'*anticipation*

Initie à la *beauté* et à l'*harmonie*

Conduit au plaisir de la *découverte*

Forme aux *réflexes* rapides et précis

Favorise l'apprentissage de la *lecture/écriture*

de la langue maternelle

Suscite un *intérêt* qui dure *toute la vie*

...

